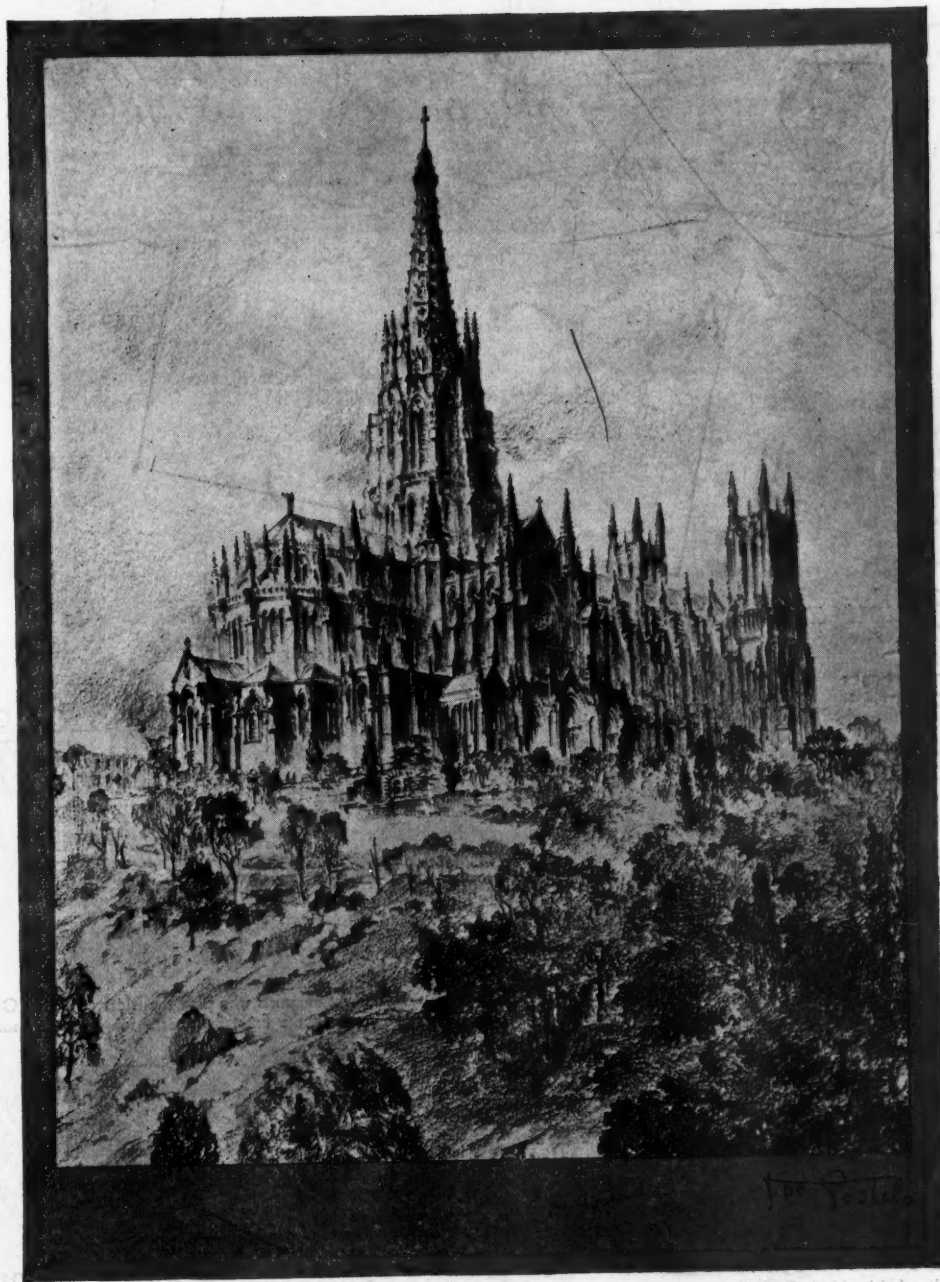


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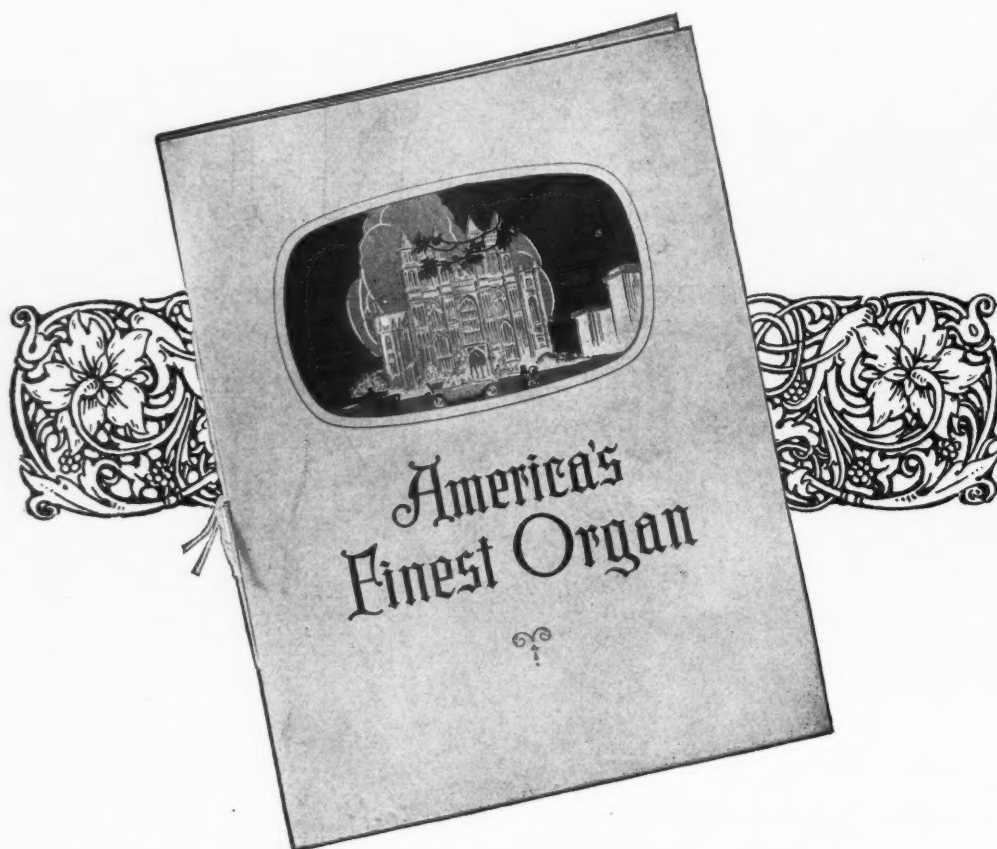


FEBRUARY 1926

Vol. 9 - No. 2

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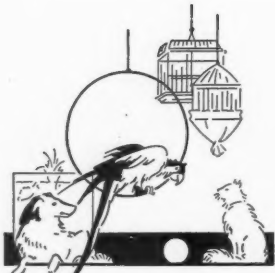


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"YOUR Correspondent fails to give all the organ news; the enclosed clippings may be of some interest," wrote a subscriber. We hardly expect our Representative to do that; it would be a job for only such men and women who could afford to give up their own profession and become exclusively reporters; and it would require a millionaire to back the T.A.O. if we were to try to print "all the organ news." But one of the clippings hits the mark:

"Now, in mentioning the pipe organ selections I would not be so foolish as to criticize the work of the organist, but I will say that the numbers he played were absolutely 'flat.' I heard several people mention it on leaving the Auditorium, and their remarks were not complimentary. One suggested that it was worth a dollar to have to listen to the pipe organ numbers, and I fully agree with him. I detest such music as much as I do jazz. Let us have good music, but let us have a little harmony with it."

The public has cried to the organist to humanize himself and progress is being made, slowly to be sure, but progress none the less. Some day organists will be making a real impression on the music-loving public. Only a pitiful few can do it today. This is true just as much as pianists, violinists, and every other branch of the music professions. There is no need to lament, but rather to encourage and rejoice. Give the bad a gentle knock; give the good a hearty boost. All together now.

PERSONAL NOTES

J. WARREN ANDREWS collapsed during the offertory Dec. 6th and was seriously ill for the first time in many years; during the month of his absence his pupil Wallace McPhee played for him in the Church of the Divine Paternity.

Mrs. Milly Perryman Canfield, for seventeen years organist of Florida churches, where she was a personal friend of the late W. J. Bryan, played for the memorial services in the Portland, Oregon, Auditorium. Mrs. Canfield also played some organ solos as a prelude to a special presentation of the new film, "Spirit of U.S.A."

C. P. S. Carman has been appointed to the new St. Paul's Church, Woodstock, Ont., where he has a fine 3-m.

MRS. FAY SIMMONS DAVIS of the Women's Community Chorus, Glen Ridge, N. J., gave an elaborate program Dec. 27th, with the assistance of her own Women's Chorus, Montclair Glee Club, and the Haydn Orchestra. Mr. Mark Andrews assisted by leading the choir singing by the audience. It was a strictly home-talent even of unusual proportions, and was presented in the Montclair Theater.

DR. GEORGE HENRY DAY, of Christ Church, Rochester, N. Y., began his Sunday evening musicales Nov. 13th, with Maunders' "Song of Thanksgiving"; the organ solo number was Demarest's Pastoral Suite. The Musicales are to be given monthly through the season.

WILLIAM RIPLEY DORR has moved from Los Angeles to the suburb Palos Verdes Estates. What's the name mean? Anyway it's only twenty-two miles out, a good pre-breakfast walk.

GLENN GOFF of the California Theater, San Francisco, besides doing organ "novelties" gets his photo and pedigree on the program. Mr. Goff was once organist and manager of a Colorado theater but gave up the double life to devote himself to the single blessedness or otherwise of playing; he has a record of professional success in Chicago and Seattle also.

WILLIAM G. HAMMOND marked his 40th year at the Second Congregational of Holyoke, Mass. by an anniversary concert Jan. 4th; the event also marks his 50th year as an organist. The local press says: "Jan. 4, 1876, at the Second Congregational Church Mr. Hammond

gave his first organ concert and from that day to this he has been giving pleasure and joy to countless hundreds of music lovers. Holyoke is proud that Mr. Hammond came here 40 years ago to be the organist at the Second Church. There is no one person in the city who has given so much of his time, energy and talent as Mr. Hammond has to make Holyoke a better place to live in. Mr. Hammond is no longer a personality but rather an institution around which Holyoke's music life revolves. It was a fortunate day for Holyoke when he came here to live."

EASTHOPE MARTIN, composer, died Oct. 18th in London, after a lifelong weakness which, according to the Musical Digest, was probably "caused by the conditions of extreme poverty which he lived as a youth." Mr. Martin's beautiful Evensong is well known to our readers. The British Radio Corporation gives a special presentation of an Easthope Martin program during the Composer's last illness.

ALBERT R. NORTON, once of New York, now of Pittsburg, must be feeling like quite an old man by this time; he recently announced the marriage of his daughter Idalaura to Mr. John Harold Noble. We once knew him as a mere youngster like ourselves at the famous old Council meetings of A.G.O. down at 90 Trinity Place. Time flies.

OLIVER WALLACE is organist and poet. The Gorham Press, Boston, have published his volume, The Eternal Mirror, which is "truly shakespearean in force and dignity of diction as well as in philosophy," says a reviewer. Sir Oliver oughtn't to do these things at all.

HOMER P. WHITFORD of Dartmouth College has acquired the Connecticut Valley Choral Union of two hundred singers, with which he plans various concerts, including one with orchestra. Mr. Charles H. Morse was director of the Union before the War, when he was also organist at Dartmouth; Mr. Whitford is reviewing the organization from the artistic viewpoint—its members have already revived it locally.

WILLIAM E. WOOD, perhaps only living example of the Organist Emeritus, has finally retired from active-passive service, and gone to Florida. Wonder if he to speculate!

AMONG RECITALISTS

PAUL C. BAILEY: Dec. 5, Pottsville, Pa., Hollywood Theater, Delphian Society.

SAMUEL BALDWIN: College of the City of New York, recitals every Sunday and Wednesdays during the Spring session.

WILLIAM H. BARNES: Dec. 3, Laurel, Miss., First Presbyterian, dedicating 4-m Austin.

J. LEWIS BROWNE: Oct. 25, Chicago, Ill., St. Columbanus Church, inaugural; Nov. 8, Evanston, Ill., St. Mary's Church inaugural; Nov. 24, Chicago, Ill., Messiah Lutheran.

RALPH E. CLEWELL: Nov. 9, Youngstown, Ohio, St. Johns Episcopal.

JOHN CUSHING: Dec. 3, Southampton, N. Y., First Presbyterian.

CLARENCE EDDY: Dallas, Tex. Fair Park Auditorium, daily recitals Oct. 10th to 25th during State Fair of Texas, dedicating \$50,000 Barton; Jan. 14, Chicago, Ill., Kimball Hall.

ARTHUR EGERTON: Nov. 14, Regina, Canada, Metropolitan Church, Women's Musical Club; University of Alberta, Convocation Hall, 3-m Casavant, w/r memorial.

LYNNWOOD FARM: New York, N. Y., Holy Communion, Monday evenings; Jan. 14, New York, Town Hall.

MISS ELLEN M. FULTON: Nov. 27, Scranton, Pa., Second Presbyterian; Dec. 31, New York, N. Y., Town Hall.

MISS KATHARINE FOWLER: Dec. 31, New York, N. Y., Town Hall, joint recital with Miss Fulton.

HAROLD GLEASON: Nov. 6, Baptist Temple, dedicatory.

RAY HASTINGS: Los Angeles, Calif., Auditorium, for Teachers' Institute; Dec. 1, Los Angeles, St. Thomas, dedicating Pilcher organ; Dec. 14, Davis Musical College, pupils' Recital.

OTTO T. HIRSCHLER: Oct. 19, Long Beach, Calif., First Methodist.

ALFRED HOLLINS: Dec. 6, Broad St. Methodist, Central Ohio Chapter A.G.O.

WILLIAM H. JONES, Nov. 15, Chapel Hill, N. C., University of N. C.; Nov. 30, Raleigh, N. C., Christ Church.

ROY L. MEDCALFE: South Pasadena, Calif., new Rialto Theater, opening concert; Pasadena Lutheran Church.

SIBLEY G. PEASE: Nov. 15, Los Angeles, Wilshire Congregational.

HENRY WARD PEARSON: Nov. 16, Illinois Woman's College.

MISS EDNA SCOTTEN SCHUBERT: Jan. 7, Chicago, Kimball Hall.

HENRY F. SEIBERT: Nov. 23, Macon, Ga., Auditorium, opening recital.

ADOLPH STEUTERMAN: Nov. 15, Memphis, Tenn., Calvary Episcopal.

MISS LOUISE TITCOMB: Salle de La Echola Cantorum, Paris, France; Nov. 9, Macon, Ga., Wesleyan Conservatory of Music.

ABRAM RAY TYLER: Nov. 29, Detroit, Mich., Temple Beth-El.

GEORGE WILLIAM VOLKEL: Dec. 11, New York, Town Hall.

HOMER WHITFORD: Dec. 1, Hanover, N. H. Dartmouth College.

CARL WIESEMANN: Dallas, Tex., St. Matthews Cathedral, every Wednesday.

MUSICALES

APPOLO CLUB of Chicago gave its second presentation of "The Messiah" Dec. 27, at Orchestra Hall.

CHARLES J. CUSTER of the Church of the Transfiguration, Pottstown, Pa., and his choir gave Rossini's "Stabat Mater".

MRS. FAY SIMMONS DAVIS directed a Christmas Concert in the Clairidge Theater, Montclair, N. J., by Community Talent, under the auspices of the Women's Community Chorus of Glen Ridge and vicinity.

DR. GEORGE HENRY DAY presented Maunders' "Song of Thanksgiving" in Christ Church, Rochester, N. Y., to a congregation which filled every nook and corner in spite of inclement weather. It was the first of a series of musicales to be given monthly throughout the season.

PAUL DE LAUNAY, director of the School of Music, Howard College, East Lake, Ala., gave a Thanksgiving Music Festival Nov. 30, in Phillips Auditorium; there were 17 pianos used at one time.

ELGAR CHOIR of Montreal will present a concert Feb. 10 devoted to the works of Healey Willan.

ERNEST C. S. GRAHAM and his Church of St. John the Evangelist, New York, Choir rendered Henry Hadley's "Prophecy and Fulfillment", assisted by Dr. Clarence Dickinson and an orchestra from the New York Philharmonic Society; Mr. Hadley conducted. This was the first time this work was rendered in New York.

DR. WILLIAM HAMMOND directed the Mount Holyoke College Carol Choir in a recital in Town Hall, New York, Dec. 19th.

GEORGE EDWIN KNAPP conducted the University Chorus in "The Messiah" given at the University of Wyoming, Laramie, Wyo., Dec. 20, assisted by the University Orchestra. The concert was broadcast.

RAYMOND NOLD directed the rendition of Cherubini's "Requiem Mass" in C minor by the Choir of the Church of St. Mary the Virgin, New York, Nov. 2. Mr. George W. Westerfield is organist.

FRANK PARKER directed the Choral Society of Sherrill, N. Y., in the first concert of the season Dec. 15th when Elgar's "The Black Knight" and Gounod's "Gallia" were given. Miss Zillah Holmes was accompanist.

HERBERT STAVELY SAMMOND of the Morning Choral, Brooklyn, conducted a mid-winter concert at Hotel St. George, Dec. 9. Mr. Sammond also conducted the Oratorio Society of Elizabeth, N. J., in presenting Handel's "Messiah" Dec. 10 in the Westminster Church.

HENRY F. SEIBERT of Holy Trinity Lutheran, New York, and his choir presented Matthew's "The Eve of Grace" Dec. 20.

ERNEST ARTHUR SIMON and his Christ Church Cathedral choir of Louisville, Ky., gave Stoughton's "Woman of Sychar".

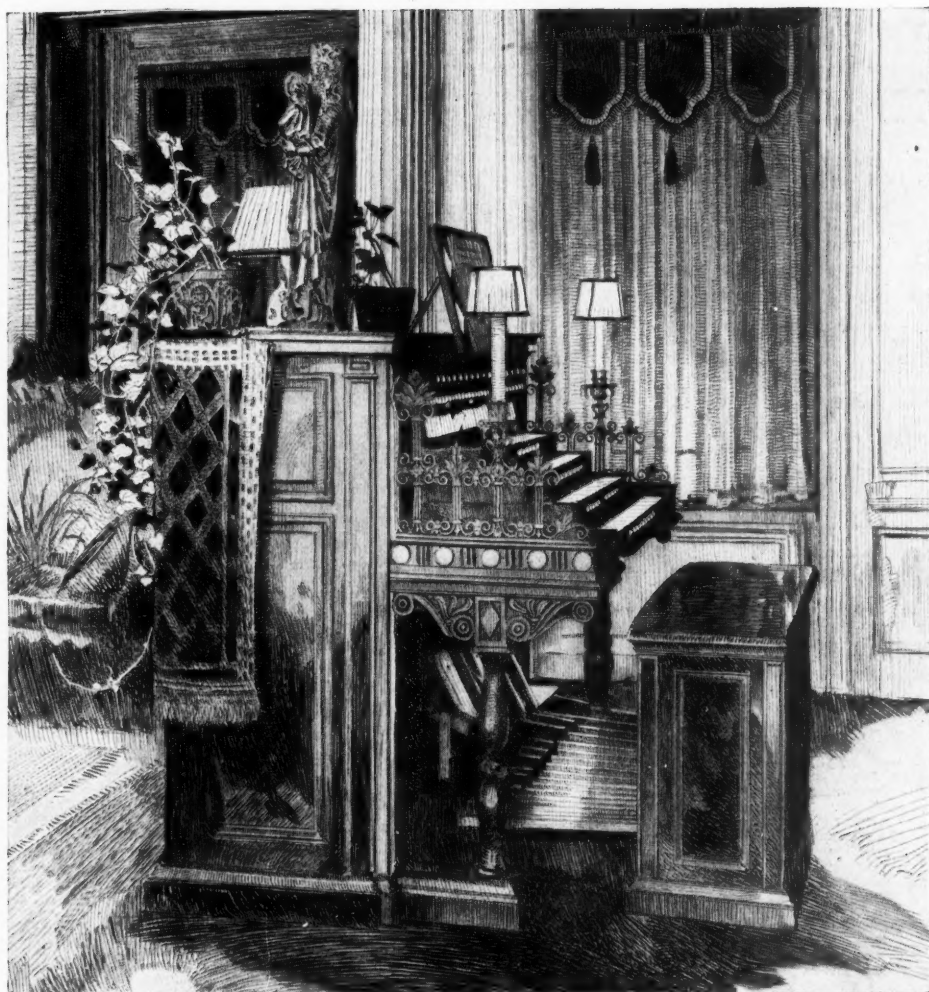
HOMER WHITFORD of Dartmouth College conducted a Christmas concert given by the Connecticut Valley Chorus in Town Hall, Fairlee, Vt., Dec. 16. Schnecker's "The Hope of the World" appeared on the program.

GENERAL NOTES

PHILADELPHIA ORCHESTRA celebrated its 25th anniversary at the Nov. 13th concert when the original first program was given again. With Mr. Ossip Gabrilowitsch, of the Detroit Symphony, the soloist this time as he was at the first concert; four original numbers of the orchestra also participated.

THEIR OWN WEDDING MUSIC was used by Otto Beyer and Ruth Olt for their marriage in Chicago on Dec. 23d; the Marsh Laboratories recorded the piano music of Mr. Beyer and the singing of Miss Olt—and the wedding was performed with these records reproducing.

THE MARSH LABORATORIES, Chicago, are announcing their service of recording for organists on the new electrical recording device developed by them; some years ago note



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The additions necessitate removal from the present location, and the main organ will be installed in new cement-lined chambers above the Great Hall, the Echo Organ going into one of the original concrete chambers, with tone outlet through the balcony.

All departments are reinforced and new solo voices are added. Among the new stops are a

full scaled Tuba and a Diapason Phonon, extended into a heavy pedal Diaphone, all on heavy wind. Two new Mixtures aid in building up a balanced ensemble that will fill the Great Hall and delight the concert organist. New Orchestral Flute and wood wind groups and a family of pure tin Strings add materially to the existing splendid variety of tonal colours.

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of this was made in connection with some records by Mr. Pietro A. Yon.

MRS. FAY SIMMONS DAVIS of the Community Chorus, Glen Ridge, N. J., has prepared an unusual 12-sheet Calendar, each page of which is headed by an appropriate excerpt from Mrs. Davis' published writings on things musical or spiritual. It is an excellent idea nicely put into print.

HEADQUARTERS: Miss Helen Hogan of Providence, R. I., who has just returned from abroad, gave a recital in the College of the City of New York Jan. 18.

About eighty members attended the annual luncheon at the Waldorf Astoria, Jan. 1st. Warden Frank L. Sealy commented on the enthusiasm aroused by the Convention held last summer and also of the Convention in prospect which is to be held at Buffalo June 1st, 2nd, and 3rd, with headquarters at the Hotel Statler.

Over two hundred members and friends were present at the reception given Anton Breesse, Carillonneur, at the Park Ave. Baptist Church.

On Dec. 16, a special service was held in Trinity Church in honor of Dr. Hollins.

SO. CALIF.: Otto T. Hirschler, A.A.G.O., of the First Methodist, Long Beach, gave a recital, together with George A. Mortimer, organist First Church of Christ Scientist of Pasadena. Julia G. Howell, Nov. 22, Los Angeles, Wilshire Congregational; Dr. Roland Diggle, Wesley Kuhnle, Ernest Douglas, F.A.G.O., Nov. 24, Glendale, Christian Church; Lynnwood Farnam, Nov. 27, First Methodist; Clarence V. Mader, A.A.G.O., Nov. 29, Los Angeles, Wilshire Congregational; Sibbey G. Pease, Dec. 4, Sawtelle, Sawtelle Baptist.

ILLINOIS: The N.A.O., A.G.O., and the American Musicians' Association united to honor Alfred Hollins. Frank Van Dusen welcomed Dr. Hollins for the National Association, Albert Cotsworth for the Guild, and Howard Wells spoke for the American Musicians' Society.

SAN DIEGO: Miss Gladys Hollingsworth, F.A.G.O., and W. Spencer Clark played at the Choral Evensong in All Saints Episcopal Church, San Diego, Dec. 8.

VIRGINIA: The regular monthly meeting was held Dec. 7th at St. Paul's Parish House with Dean F. Flaxington Harker presiding. Mutation Story and the Transposing Instruments of the Orchestra were discussed by the members. Plans were made for the visit of Warden Frank L. Sealy. A delightful social session closed the meeting. Five new members were elected at the last meeting. F. Flaxington Harker, A.A.G.O., gave a recital at St. READERS' WANTS

27. Our mortal friendly enemy who offhath chided us for no reason at all, now atones for her chidings by advising where Pedal Claviers may be obtained for attachment to the piano. Price, we aver, is not unreasonable at all. Thus we thank H.M.D.

28. A gentleman is tired of New York and would move to a town of 25,000 or less; salary moderate, won't take a chorus choir. Might trade positions with an organist wanting to come to the City.

BUILDERS

ESTEY ORGAN COMPANY'S western representative, Mr. J. B. Jamison, has completed his new residence and studio building at San Francisco, in which will be housed an Estey organ for demonstration purposes as well as for enjoyment. It is a beautiful building and perhaps may be said to be the first effort of the organ building industry to build a residence for the express purpose of showing by example what can be done with an organ in an average man's home. Estey has shipped organs to fifteen countries: Africa, Argentina, Australia, Canal Zone, Chile, China, England, France, Germany, Hawaii, Japan, Mexico, Newfoundland, Spain, Turkey. There will be Estey organs in the four residences of the Fisher brothers, automobile-body builders, at Detroit; two have been installed, and two more are being built for the other residences not yet completed.

WELTE-MIGNON CORPORATION announces that Mr. Arthur W. Birkmaier has become head flue-voicer in the New York factory. Mr. Birkmaier started his voicing apprenticeship in 1911 under his father, Walter Birkmaier, who was for sixteen years head flue-voicer in the Skinner factory. After a thorough training at the bench and voicing machine, and extensive experience tuning and finishing organs outside, interrupted only by service under the American colors during the War, Arthur Birkmaier worked as an expert voicer at his father's side for a number of years in the Skinner factory. Later he

was with James Cole for a short time and then went to the Dennison Organ Pipe Company, where he had to deal with a wide range of scales, pressures, and preferences in voicing pipes for the general trade. Under the new direction of Mr. Robert Pier Elliot, the organ division of the Welte-Mignon factory in New York City is gradually building up a personnel of the finest workmen that can be obtained, and the firm that once confined its selling to the most exclusive residences is now campaigning vigorously and successfully in all the other and heretofore neglected fields.

PUBLISHERS

BIRCHARD has issued two catalogues of operettas, cantatas, pageants, etc., one for mixed voices, the other for treble voices.

J. FISCHER & BRO., besides issuing the Audsley "Temple of Tone"—which remains of prime interest in the world of music literature—has a piano novelty by Abram Chasins—The Master Class. It consists of "four satirical pieces for piano: Precocity, the wondering infant and his automatic fingers; Dualism, the fervent miss and her intermittent giggles; Passionate Austerity, the seemingly frigid young lady with the exotique disposition; and Gradus ad Palais Royale, a jazz composer interferes with finger exercises. We recommend it to theater organists especially.

LORENZ for Christmas trade distributed a leaflet giving complete "our 5 most popular Christmas anthems". We hope they will do the same for Easter. The Lorenz catalogue is not built for the Cathedral of St. John the Divine, but for those ninety-nine other little churches where the classic repertoire is impossible both of interpretation and comprehension. The average choirmaster will show discretion in making liberal use of Lorenz publications.

C. HAROLD LOWDEN INC. succeeds the Heidelberg Press, Philadelphia. The Lowden catalogue includes a good list of anthems and some organ numbers in addition to the usual music publications.

TULLAR-MEREDITH CO. distributed a printed list of radio events during the holiday week when their church compositions were being broadcasted. There were twelve broadcastings running from church choirs to newspaper and hotel programs.

CONSERVATORIES

CINCINNATI CONSERVATORY gave its Annual Feast of Carols to an invitation audience; the program was arranged in six parts: Alpha and Omega, The Star and Magi, The Shepherds, The Mother and Child, Traditions, The Angels.

MODERN SCIENTIFIC ORGAN SCHOOL gave a presentation of some organ solos and organ-piano duets in Town Hall, New York; Miss Lillian Englehardt and Miss Marion J. Vosburgh were the organists and Demarest's Fantasia and Grainger's Eastern Intermezzo furnished the duet materials while Dickinson's Storm King Scherzo was played by Miss Englehardt as a solo.

MR. FREDERICK SCHLIEDER is offering two courses on his unusual method of teaching music, one a Contrapuntal Course, the other a Lyric.

RECITALISTS

CHARLES M. COURBOIN'S American tour began late in November after an extended tour in England and on the Continent; his first New York recital was given in the Wanamaker Auditorium Jan. 13th and included Debussy's Afternoon of a Faun, with which he has been unusually successful, Russell's St. Anne de Beaupre, Yon's Primitive Organ, and other numbers to make a delightful program.

CHARLES RAYMOND CRONHAM'S municipal recitals in Portland, Maine, are the subject of broadcasting experiments, using a microphone in each of the organ chambers, and a switch-board control by which the relative volumes can be altered to correct broadcasting proportions. According to official publicity reports "municipal concerts this season have been attracting record audiences." These columns predicted unusual success when the Portland Music Commission made one of the most intelligent decisions thus far standing to its credit, in the selection of a young native American organist. We hope to be able to give fuller reports in later issues.

MARCEL DUPRE is confining his recitals to the Continent this season. His Treatise on improvisation has already been published in French edition and an English translation is expected by an American publisher early in the present year.

LYNNWOOD FARNAM'S recital in Stanford University was "the most satisfying organ recital ever heard in these parts" according to Mr. Warren D. Allen who is generally spoken of as being the most prominent recital-

ist on the Coast—that's high praise enough, isn't it? Mr. Farnam's engagements in New York at Town Hall include three events at which he was the guest soloist, two recitals by four of his pupils, and his own annual recital Jan. 14th.

ALFRED HOLLINS returned for a New York recital Jan. 4th, after completing a most successful and unusual first half of his American tour. The expectations and predictions of these columns that Dr. Hollins would receive a most hearty welcome, should he come to America, have thus far been more than realized, as his original plans have had to be greatly enlarged to accommodate the flood of engagements offered him. Dr. Hollins by reason of his beautiful organ compositions has long been known not only in America but the world over; we hope the royal welcome he is having among us will linger as a happy memory through all the years to come, and that many more compositions may come from his pen.

BRITISH NOTES

By ORLANDO A. MANSFIELD, MUS. DOC.
Special Representative

THE Gibbons Centenary was celebrated last season throughout England with an energy and enthusiasm which left little to be desired. In addition to commemorative services in almost all the principal Cathedrals, performances of the great Elizabethan master's madrigals and instrumental music were given by public bodies, vocal and orchestral, and by many noted organists. Concerning these well-meaning attempts at popularizing Gibbons' works, The Musical Times wisely remarks, "Now that the celebration is over it is to be hoped that Gibbons' memory will be kept green by a regular inclusion of his best work in the music-lists of Cathedrals and Churches. . . . A recital consisting entirely of works by Gibbons or any other composer of the period is likely to become monotonous; it may repel rather than attract the average listener. Such music has its best chance of due preparation by the choir, and of appreciation on the part of the listener, when it takes its place in the music-lists as a regular constituent".

A memorial tablet to the late Sir Frederick Bridge has been placed in Westminster Abbey. A scholarship of £1000 (\$5,000) is also to be founded to perpetuate the memory of the deceased musician.

Sir Frederick's brother, Dr. C. J. Bridge, has retired from Chester Cathedral to accept the appointment of Director of Studies at Trinity College, London. On leaving Chester, among other tokens of esteem, Dr. Bridge was presented with a gift of £1000 from the Dean and Chapter of the Cathedral.

Our personal friend, Mr. H. F. Ellingford, of St. George's Hall, Liverpool, says that the most remarkable feature of his recitals there has been the preponderance of the male element in his audiences. Mr. Ellingford believes in Wagner on the organ. Some of us do not, but we are compelled to admit that events have justified our friend's opinion. At any rate, at a recent Bach and Wagner recital, St. George's Hall was filled to its utmost capacity by an audience of over 2000. My only regret is that, Wagner or no Wagner, I was not able to form an unimportant unit in that magnificent gathering.

The Three Choirs Festival, at Gloucester, was a great financial success, over \$19,000 dollars being handed over to charity. The programmes of the six days of music-making included the works of 35 British composers, of whom 25 are living and 15 were present conducting their own works. Of the compositions of the English school, the finest performed were Sir Hubert Parry's oratorio, "Job", and Sir Edward Elgar's FIRST SYMPHONY. The conductor of the Festival was Dr. Brewer, organist of Gloucester Cathedral.

The National Union of Organists held its annual convention at Exeter; from 32 associations, 110 delegates attended. The Association meets next year in Manchester. It appears to have quite a future before it, but it will have to guard against its being engineered in the interest of any clique or party, and also against the undue prominence of the Episcopal element. My year of office as President of the now defunct Free Church Musicians' Union, confirmed my previous conviction that there were more than a few good organists in Great Britain quite outside the Ecclesiastical confines.

February 1926, Vol. 9, No. 2

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

LATHAM TRUE, Mus. Doc. . . . Associate Editor

DON'T be perfunctory—every test is a task. Remember that the most serviceable of all assets is reputation. Think; practise your mental daily dozen. Exercise your imagination. Bide your time, but be prepared. Be hard-headed, but not hard-boiled. Work hard, but don't permit yourself to become a machine. Take an interest in public affairs. Meet your fellow men with confidence. Avoid ostentation; abhor purse-pride and arrogance.

—THE TEN COMMANDMENTS OF BUSINESS, by OTTO H. KAHN

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JAMISON RESIDENCE-STUDIO	FRONTISPIECE
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The new home of the Estey Company's Coast representative in San Francisco, built for the dual purposes of residence and demonstration studio for the Company he represents.

The AMERICAN ORGANIST

Vol. 9

FEBRUARY 1926

No. 2

Editorial Reflections

Three in One?



POSSESSING Volume Eight is not a great joy to one former subscriber; there were three pictures of somebody in one issue and two each of some other bodies; the count is his and he asks us to guess how many times he has seen them before. If

T.A.O. ever recovers to former standards the good subscriber will come back, he says; in the mean time he supposes he'll buy the Ladies' Home Journal.

Nobody objected when we printed four pictures of an organ builder last May all in one issue but I'll donate a year's subscription to the Chinese Orphanage at Vladivostock if any subscriber can find three pictures of any other one man in the text of any issue of T.A.O.

A magazine is more a mirror than a stage. We do not run a show of our own; we merely reflect for the benefit of the whole profession what is being accomplished, or thought, or hoped for by the leaders among us. If only two organists have thus far been accepted for orchestral concerts on a grand scale in America, it is not for us to condemn but to boastingly commend—however much we may theoretically regret that there are not twenty or thirty.

There was a day when musicians, purposely and with malice aforethought, could do what Red Grange did innocently during the recent foot-ball season—graft on the press to build a reputation that meant and was intended to mean only money for personal profit. Strangely enough, the music magazines that did the most to make it pass, carried their efforts so far in the opposite direction that the natural law of fair dealings, operating through courts artificially created by organized humanity, threatened to cut the magazine from the mails if the policy were continued; this violence in the wrong direction resulted in a radical appreciation of the right road—a road that is practised in many a music magazine today, whether or not we are yet able to see it clearly.

The newspapers of America didn't receive a penny of profit from Red Grange, but he received moneys said to approach a million through the childishly innocent generosity of the press. We still are bothered with musicians who intentionally endeavor to graft on the press, so that we are driven to ask who really makes the progress that benefits us all the most within the profession.

The London Philosophical Society decided when railroads were young that over twelve miles an hour should never be permitted on the grounds that greater speeds would drive men crazy. I often think we are not driven crazy but are born

crazy and it's taking generations to get us over it. When the first musicians began to practise good business methods, the rest of the profession solemnly decided they were charlatans and to be condemned. In those days the organist gave a recital for twenty-five dollars and was fortunate. The application of business methods gave the barbers their share of business first, then it made possible the various tours of anywhere from ten to fifty recitals a season by American-born organists with beautiful short hair, no mannerisms, a check-book, a wife, and family of moderate size.

Who makes our progress? The select minority leads and the rest of us tag along. Col. Mitchell made more progress for aviation in America by sacrificing his job than has been achieved by any decade of aviation history; the stand-patters either had to take the blame or give it to him, and as they didn't want it they gave it to him—in the mean time the real Americans were deluging him with invitations to be guest of honor at hundreds of functions from coast to coast.

We may have a thousand organists in the State of Utah, but the effect of a single tour through the State by any one of the dozen competent concert organists in our midst today is more salutary on the resident thousand than their whole year of efforts combined; not because their work is inferior, but because the unusual achievement stimulates where commonplace routine leaves no impression. We too constantly forget that the builders who strive mightily to sell bigger and better organs are the men who alone are responsible for the five and ten thousand dollar salaries paid to church organists today, and that even such frowned-upon activities as those of the unit manufacturers in high-pressure theater selling are responsible for half our theater jobs and the top forty percent of salaries. One good organ lavishly but consistently exploited sells more organs and earns more organistic salaries than normal growth can nurture in three winters.

A magazine is merely reflecting clearly and correctly when it prints the same man's picture in three consecutive issues,

providing only that that man has three distinctive and consecutive achievements to his credit to warrant them. If we print his picture because he advertises, we become deceivers; if we refuse to print it because he advertises, we become cheaters and cowards.

Our ex-subscriber's complaint interested the whole office force. After a week of deliberation my secretary chanced to think it might be good to look into the completed pages of T.A.O. She has a brilliant thought like that now and then. The verdict was Not Guilty, unanimously rendered. The man's photo was found once in the text pages, once in a standing by-the-year advertisement, and once in a display advertisement. I've heard of subscribers who thought an Editor should consult his advertising pages first, and if he found a man's name in big type there he must certainly include his photograph in the text pages three times a year. This is the first time in my life I ever discovered a subscriber who thought that the Editor should take the look and refuse the man's photo if he found the big typed name. Editing is an interesting experience.

Of two men who are equal today, the one who advertises will under the normal laws of progress be tomorrow greater than his equal of today. What the public wants in a magazine is to read about men and things with which it is already familiar, men and things well known; the unknown, the nonentity, the insignificant doesn't interest the public. Newspapers and magazines are the servants of their public, not the masters. When organ recitalists learn that much, they will double their incomes. What a dreary business it has been to pretend that the organ recitalist was master instead of servant. He well nigh starved.

But the world is not all bad. Editors, slaves though they be, are yet masters of the situation for they select the kind of a public they want to serve. Personally, I and my staff are rather proud of the kind of organistic and industrial public this magazine has drawn as its masters.



Building My Own Residence Organ

By WILLIAM H. BARNES



WHEN I was a boy of fourteen there developed suddenly an absorbing interest in the organ, though I had rather small facilities for gaining knowledge of organ matters. However, I got hold of several rather ancient books purporting to describe the organ, and Mark Wicks' *Organ Building for Amateurs* gave me my inspiration. Mr. Wicks describes minutely the procedure in building a small two-manual tracker organ, and with this book as a guide and a whole world of inexperience as a further asset, I started as an amateur organ builder. I was encouraged in various ways, especially financially, by my father, whose fondness for organ music I may have inherited. At the end of about three years, employing my spare time after school hours, a very creditable small tracker organ was completed which at the time caused considerable comment from the local press. The *Springfield Republican* ran a paragraph to the effect that "We notice by the *Chicago papers* that a *Chicago boy* has constructed a full-sized organ in his father's home. It is strange how little control some parents have over their children."

Having started on a career as an amateur builder at such an early stage, I suppose I have gained more experience than most enthusiasts who are just over thirty. But during this time I have often wondered why there were not more organ bugs like myself who would try to do the same thing. So far I have discovered very few. Probably most organists have too much sense.

About three years ago I completed my second organ for our new home in Evanston, where special provision was made in advance for its accommodation. This was built along much more elaborate lines, as the specification will show. After this

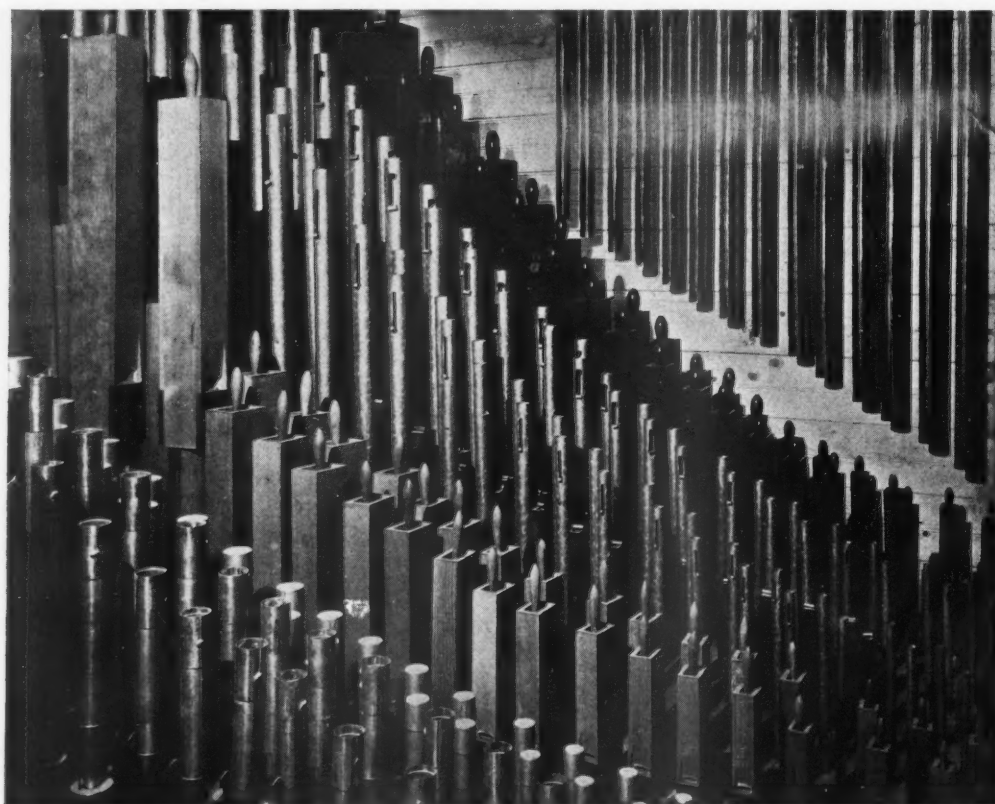
a descriptive booklet was circulated among my friends giving some detail as to what had been done, and outlining how it could be done again. So far I have heard of no one attempting to duplicate my experience.

Since the organ was first completed (the word is inaccurate, as I do not expect it to be ever completed, any more than the organ in the Chapel at West Point) I have made many additions, changes, and improvements which were found to be desirable by trial and test. No less an artistic authority than Mr. Wm. E. Zeuch says that this is the only sure way and the most desirable way of building an organ and be certain of getting what is wanted. The method is trial and error. This business of planning an organ at the outset, and putting it in, regulating and tuning it once for all, usually produces mediocre results, unless much luck goes with the installation. Take Mr. Zeuch's gorgeous organ at Boston for example, or the one in the Chapel of the Intercession, New York, or the one in my home; I am sure these have all been vastly improved by careful study after they were originally finished, as to just what was undesirable in what was already there, and what was most needed to complete the ensemble. This is not a cheap method by any means nor is it often employed; but when it is, the results seem to justify the additional expense and time involved. Of course most churches think that when they have spent a fixed sum for an organ and it is finished and duly opened, they are through for at least fifty years. To give an idea of what may be required, I have tried four Vox Humanas, three different Tubas, and three sets of Chimes, to get what I wanted at home. These registers seem to be particularly affected by varying accoustical conditions under which they are heard.

Now why are these changes necessary or worth while in an organ that one would say was properly and logically designed in the first instance? I suppose most of it

can be charged to the peculiar acoustic conditions encountered, which it is questionable if anyone can accurately foresee. If these acoustic phenomena are troublesome in church organs, how much more

the affluent. By this I refer to the thoroughly emasculated, gentle, harmless, type of tone that is designed especially for the fat, tired, business man to put in a roll and draw either the Trumpet or the



WITHIN THE GREAT AND ORCHESTRAL CHAMBER

of the William H. Barnes residence organ, Chicago; from the back forward the registers are: Chimes, Bourdon, Gamba, Claribel Flute, Dulciana, Doppelflute, Quintaten, Clarinet. The 16' and 8' Diapasons do not show in the photo, nor do any of the bass pipes. This instrument is the work of Mr. Barnes' own hands, as the accompanying article explains.

so are they in a residence organ. Here the acoustics are dead. There are very few reflecting surfaces and much absorbing material, so that the tone just comes out and ceases, without the slightest resonance. This one point can never be overcome in the typical residence organ, as the tone can never be made to float as it does in a church with ideal acoustics. But by taking this into consideration other errors may be avoided.

I give the results of some of my studies. I want to be understood in my position that I have very little use for the typical residence organ as found in the homes of

Aeoline, it doesn't make much difference which, and get some lovely, saccharine sounds. There are too many of this type masquerading as organs; the kind where any five stops can be drawn at random, and will be equivalent in volume and timber to most any other five that can be tried.

I am describing the sort of residence organ that has all of this refined, sweet stuff in abundance, to be sure, but has some organ tone and real orchestral brass besides, to give it variety and make it an organ. Now when you start to build this

sort of organ in a home there are some real problems.

There are two methods generally used in installing residence organs: one, that of the organ speaking directly into the

delicate than for a church organ, the reverse is actually the case. Especially do the Diapasons suffer by the ordinary acoustics of a furnished room. To get a Diapason tone at all pervasive in a typical



MR. BARNES' MUSIC ROOM

The floor grilles are covered by a grand piano and a davenport, which do not obstruct the tone of the organ pipes in the room beneath; the console is in the opposite end of the room, and is movable—the cable carries four hundred wires; no air-tube is required for the console.

room from an adjoining chamber, or gallery, or stair well; and the other that of placing the organ in the basement, allowing the tone to enter through large floor grilles, more or less indirectly. In most cases very indirectly, more is the pity. If the pipes are placed directly beneath these grilles, with no screening or other material between them and the opening, the best results are obtained. I have found after three years that the danger of dust or dirt getting into the reeds where this treatment is followed is not as great as generally supposed, and have had very little trouble on this account. The tonal advantages far outweigh the disadvantages.

Even with the most direct opening, as in this latter case, it is discovered that about three-fourths of the tone is absorbed in the basement chamber and in the hangings and floor coverings of the room itself. Therefore quite contrary to the generally held opinion that scales must be small and voicing much more

house organ it is necessary to employ the largest scales and the maximum amount of wind at the feet. The Flutes are also greatly mellowed, and are difficult to make sound really big, with even the largest scales and copious winding. The strings and reeds are not so much affected by the adverse acoustical conditions; with their prominent harmonies they come through better.

As a matter of fact, all the pipes in such an installation where real tonal character and body are required up stairs will be voiced almost to the limit downstairs. Much bigger than if the organ were being placed in a good sized, resonant church. These things are not at all obvious, nor are they to be expected in advance even by experienced voicers. I am giving the facts as the result of my study and experience along these lines. If the expected thing happened, there would be no need to discuss these points. Of course, where the organ is so situated that the tone enters the room very directly, more

moderate voicing will be in order. The question of wind pressures for residence organs I am not disposed to dogmatize on. I have heard good results with seven and ten inches. I have heard better with five inches, under practically the same conditions. It depends on who voices the pipes.

So many organists who have tried the organ in my home have remarked about the perfectly tremendous crescendo that can be obtained. It is as Mr. Skinner says: "In order to get an effective swell it is necessary to have something in the chamber to come out when you open it." Any builder can install heavy shades that will effectually kill most of the tone, but there will be a small crescendo if there isn't much there when the shades are opened.

Please do not think that I am one of those organists whom Dr. Audsley loved to describe as never being happy unless they had everything drawn and were holding down all the keys they could. The organ at home, voiced along the lines I have suggested, is perfectly satisfactory for accompanying the voice or violin, or for piano and organ ensemble; yet there is enough reserve to dominate any situation, just as the Organ at Wanamakers, Philadelphia, can dominate a large orchestra on a much larger scale.

One of the interesting things I have discovered about the development of this style of residence organ is that quite contrary to what I had been told the average man "who doesn't know anything about music but knows what he likes" enjoys this type immensely. We take it for granted that organists and real musicians will. I have been told that through long playing of church organs all of us have ruined our taste for truly refined effects and we must have a residence organ highly seasoned, not to say pungent, to be really acceptable to us. I was told I was not able to appreciate the beauties of an ensemble of as many registers as my own which had all the climax that could be produced by three Dulcianes and a Flute on an ordinary church organ. The owner of that instrument upon hearing mine for the first time stated it was five times too loud, but upon hearing it again with a

crowd of people present admitted it was the loveliest toned organ he had heard, whereas his organ with a large gathering fades away to almost zero in tone. I am mentioning these things because I know there is a popular prejudice among organists against residence organs, and with very good reason. The foregoing paragraphs should give some explanation of it. They also should show what can be done to make a fair sized house organ more interesting for recital or ensemble purposes than the same sized church organ, because it will have or should have many more characteristic orchestral voices, with perhaps less emphasis on true organ tone.

You will note by an inspection of the specifications that there are more stops on the Swell than there are on the Great and Orchestral combined. This does not appear logical at first, but seems more sensible when we consider that the Great and Orchestral are entirely enclosed in one chamber and the Swell in another. The total weight of the tone is about balanced in each chamber with a very noticeable contrast in quality, that of the first two divisions having the Diapasons and Flutes predominant, whereas the Swell has the big Chorus Reeds and Mixture. Remarkable contrasting effects are thus possible with the full organ drawn, by the alternate closing and opening of each chamber. Senator Richards has carried this idea still further in his Atlantic City High School organ, in having each division carry a dominating tone quality, needing the coupling of all the divisions to get a true ensemble, rather than developing a complete tonal structure on each division.

I can only say that it works out well in practise, though a decided departure from conventional design.

Some of the varieties of tone quality in the organ at home are accounted for by the fact that they are voiced by many different artists. The two Chorus Reeds in the Swell are by the Kimball Co. and Mr. Skinner says they sound like the brilliant reeds of French organs. Most of the solo reeds such as French Horn, English Horn, and Clarinet, and the Strings, are by Gottfried. The last Vox

Humana is by Pierce. The Principal Diapason, Oboe, and Stopped Flute are by the Hall Organ Co. The Swell Diapason and Claribel Flute are by Roosevelt, while Johnson, Hutchings, and others also contributed. The various parts of the chests and action are by Casavant, Kimball, Möller, and Austin. All this material seems to get along harmoniously and produces a pleasing ensemble. Mr. Gruen-

stein describes it best perhaps, by calling it "a thoroughbred residence organ of mongrel antecedents."

This has been done once satisfactorily. I should like to see some other organist and business man follow the example. I know it is worth while, and if I can be of any assistance, time can always be found to devote to the design of a really interesting organ.

Chicago, Ill.
WM. H. BARNES RESIDENCE
Built by MR. BARNES

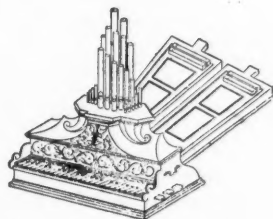
	V.	R.	S.	B.	P.
PEDAL:	2.	2.	6.	4.	76.
GREAT:	6.	6.	7.	1.	337.
SWELL:	13.	13.	18.	5.	877.
ORCH.:	6.	6.	10.	4.	354.
TUTTI:	27.	27.	41.	14.	1644.

V—VOICES: An entity of tone under one indivisible control, one or more ranks of pipes.
R—RANKS: Sets of pipes, irrespective of how controlled.
S—STOPS: Console mechanisms controlling Voices, Borrows, extensions, duplexings, Etc.; includes Percussion but not Traps.
B—BORROWS: Duplexings, extensions, unifications, etc. where full and independent ranks or pipes are not present.
P—PIPES: Pipe-work only, Percussion not included.

PEDAL: V 2. S 6. P 76.
1 16' DIAPASON w32
2 BOURDON w44
3 2ND BOURDON No. 32-0
4 8' Flute No. 2
5 16' TROMBONE No. 25 S
6 CHIMES No. 13 G
GREAT: V 6. S 7. P 337.
7 8' DIAPASON m73
8 GAMBA m61
9 DOPPEL FLOETE w61
10 DULCIANA m61
11 4' Octave No. 7
12 8' CLARINET r61
13 CHIMES mt 20
SWELL: V 13. S 18. P 887.
14 16' BOURDON w97
15 8' DIAPASON m66
16 Stopped Flute No. 14
17 VIOLE D'ORCHESTRE m66
18 VIOLE CELESTE m54
19 MUTED VIOLE m66
20 UNDA MARIS m54
21 4' Flute No. 14
22 2 $\frac{2}{3}$ Nazard No. 14
23 2' PICCOLO m66
24 1 $\frac{3}{4}$ TIERCE m66

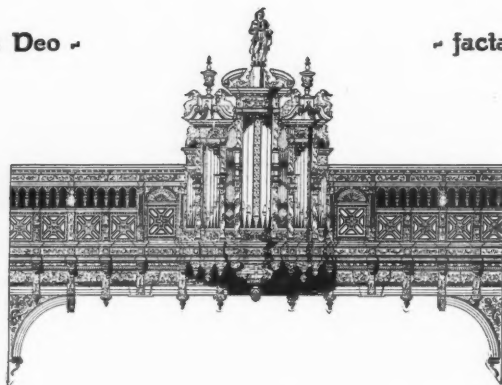
25 16' CONTRA TUBA r78
26 8' Tuba No. 25
27 TRUMPET m66
28 COR D'ORCHESTRE r66
29 OBOE r66
30 Orchestral Oboe No. 17 & 24
31 VOX HUMANA r66
ORCHESTRAL: V 6. S 10. P 354.
32 16' BOURDON w61
33 8' CLARIBEL FLUTE w73
34 GAMBA No. 8G
35 SPITZ FLUTE m61
36 FLUTE CELESTE m49
37 DULCIANA No. 10G
38 4' Flute d'Orchestre No. 33
39 8' CLARINET No. 12G
40 COR ANGLAIS r61
41 HARP mb 49

NOTE: The Specifications have been prepared by the Author to conform to T.A.O. Standard Specification Form and while they do not follow that Standard exactly they are presented as submitted without correction, as the differences are unimportant.—Ed.



gratias Deo

facta non verba



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

Editorially



OR the combined tasks of the organist and choirmaster an equipment of more than ordinary proportions is required. There is some dispute as to these qualifications. Many of the most successful have a very scant knowledge of the art of singing. They are often drill masters of the most exacting sort. A complete knowledge of musical details may in many instances achieve the results that attend their work. These men are frequently endowed with personalities of a sort which arouse the finest kind of enthusiasm among their choristers. The treatment of the voices as an instrumental body is one of the results of the development of our art.

It is not my purpose to argue against the supremacy of the instrumental style, but rather to suggest the value of a deeper study of the voice. This was a matter under discussion at the close of Mr. Williamson's talk in Cleveland. He maintained that in many cases the voice teacher was more fitted to direct a chorus than the organist. And yet he was broad enough to admit the greater general musicianship of the average organist.

The whole gist of the matter seemed to be that the ideal might well be either the voice teacher with the all-around knowledge of the organist or the organist with the (vocal) point of view of the voice teacher.

There are many organists who have the misfortune to possess most impossible singing voices. We know well such an individual. In a commendable desire to attain the vocalist's standpoint he began lessons with one of the great voice teachers of the world. The most amazing change came into his meager vocal equipment. While he may never sing publicly, he is now able to give a fair model to his singers should he so desire. But more valuable still is his changed point of view toward a group of choristers.

It would appear to be much worth while for organists to make a more complete study of a subject that is usually a big part of their work.



Calendar Suggestions

MARCH 7TH

"BY THE WATERS OF BABYLON" — James. Reviewed before in these columns. The Lenten season should contain one presentation of this re-

markable anthem, one of the outstanding works of the generation, and surely a splendid "top" to the unusual list of anthems by Mr. James. Gray.

"DISTRACTED WITH CARE"—Haydn. A motet in the delightful style of the composer so beloved. It is not difficult and never fails in effect. 15 pp.

"O LORD, BE MERCIFUL"—Franck. Quiet and melodious, this little anthem is recommended for its simplicity and appropriateness. No solos. 4 pp. Schirmer.

"ABIDE WITH ME"—Jenkins. A companion piece to the composer's "Lux Benigna." For soprano and chorus, medium difficulty. New. 7 pp. Fischer.

MARCH 14TH

"SEND OUT THY LIGHT" — Gounod. An old favorite that needs no comment. Few libraries do not include it.

"ART THOU WEARY" — Milligan. One of the new anthems of this season. While choral in its climax a quartet may give a good performance. 6 pp. Schmidt.

"I WILL LAY ME DOWN" — Noble. Evening anthem in the familiar style of this established composer. Unaccompanied with divided parts. 4 pp. Schirmer.

"O COME EVERY ONE"—Mendelssohn. The fine quartet from Elijah, a model in this form. 4 pp.

MARCH 21ST

"BLESSED JESU"—Dvorak. From the setting of the "Stabat Mater." Full of devotional expression. Medium difficulty. 9 pp.

"FIERCE RAGED THE TEMPEST" — Mark Andrews. An effective anthem full of vigor and not difficult. Soprano solo. 6 pp. Schmidt.

"COME UNTO ME"—Bach. Double chorus from the great Passion-music, "Wir setzen uns." Adapted by Stainer. A masterful choral work of some

For the Church Organist

CATHEDRAL ECHOES

JOHN WINTER THOMPSON

THIRTY-TWO pages, sixteen pieces for the church organist, all original organ compositions by Mr. Thompson. There has been little or no effort to keep things simple for the average organist; some of them are neither simple nor easy, and a few have real charm back of them. All styles of writing are represented, with the church only in mind, as there is little for the concert program and nothing for the theater. It is a good collection of service music and will furnish many postludes, some of them not to be read at sight. (Ashmall 1925, \$2.00)

E. L. ASHFORD: RECEPTIONAL, a 3-page march that will make, in the new order in the church world, a good prelude for the average organist; it is tuneful and rhythmic, with no straining for effect. Organists of limited time and technic will like it and so will their congregations. Printed in short score. (Lorenz 1923, 30c)

E. L. ASHFORD: SHEPHERD'S SUNDAY MORNING, 4 pages in short score for the average church organist; tuneful and rhythmic, making pretty music and offering no technical difficulties, yet better than the simple hymn-tune style sometimes implied with such a description. (Lorenz 1902, 35c)

BEETHOVEN-SPIELTER: "AVE MARIA," 8-page Latin setting for 3-part women's chorus or trio, using Beethoven's famous slow movement from the Moonlight Sonata. True, it makes a very appropriate setting and is lovely, if we forget the piano sonata. Since audiences should be considered first, let's do so, and use the number on our programs; no English text supplied. (Ditson 1925, 12c)

GOTTFRIED H. FEDERLEIN: "DECLARE HIS GLORY AMONG THE HEATHEN," 11-page anthem for chorus in serious musicianly style, good thematic material, musicianly handling, good part-writing, and backed by sufficient inspiration to make it a successful number in a big style for well-trained choirs; not difficult for such. (Schirmer 1925, 20c)

MRS. R. R. FORMAN: "SOME MORNING," 6 pages of gospel music for the average chorus or quartet; it is very tuneful and pretty, with attractive rhythmic effects in the accompaniment; easy to do, and the kind of music that helps make volunteer choir rehearsals successful. (Presser 1925, 12c)

ROBERT A. FOSS: "STILL WITH THEE," 4-page anthem for chorus or quartet, with contralto solo; built upon a pretty melody over simple but pleasing harmonies; very easy to do, and so direct and unpretentious that it will fit in with the mood of even the strictest of church services, though it was obviously aimed at the musical and the practical. (Thompson 1909, 15c)

CHARLES HUERTER: "MY GOD ACCEPT MY HEART THIS DAY," anthem of four unaccompanied pages, easy enough to sing, suitable for chorus or quartet, rather prayerful in mood, as it should be. Melodious but not tuneful, nor is it rhythmic; yet it is churchly and easy to listen to, and by no means as dry as the majority of church anthems. (Schmidt 1925, 10c)

WALTER KELLER: "MAGNIFICAT IN C," 12 pages for chorus; a good straight-forward setting with English text. There is a rather lovely melody in the middle section, in contrast to the vigorous main themes. The "NUNC DIMITTIS" is slightly more tuneful and also makes interesting music for the Episcopal service. Both are easy enough for the average chorus. (Gilbert 1925, 15c)

REGINALD W. MARTIN: "EXCEPT A MAN BE BORN AGAIN," 6-page anthem for quartet or chorus with soprano solo, an effective setting of a text that may find a special welcome because it fits a special service. There are some interesting chorus or quartet passages in the second half. Easy to do. (Schmidt 1923, 12c)

EDUARDO MARZO: "GOD IS OUR HOPE AND STRENGTH," 10-page anthem for chorus or quartet, for congregations that won't think the choir is out of tune when it sings in minor key; rather musicianly and severe in style, with good part-writing, and considerable variety of mood. (Schmidt 1924, 12c)

HAROLD VINCENT MILLIGAN: "ART THOU WEARY," 6-page setting for chorus or quartet, equally good for either; and since he cannot review his own things in *The Diapason*, we shall have to make up for it here. The task will be easy, as the anthem is structurally good, the themes are musicianly and fine, with a bit of real life packed into them. He has not aimed at originality, which is a pity; he might have done something unusually good, instead of merely good. (Schmidt 1925, 12c)

PINSUTI: "MOTHER-ANGEL AND QUEEN," 10-page anthem version of a Pinsuti melody, arranged by Mr. A. H. Ryder; the soprano solo makes a beautiful bit of music appropriately setting the text, and if the singing of this be artistic, the anthem will be highly effective; the middle chorus section is not up to this melody for worth but fills its place well and can be sung effectively. Because of the genuine artistic worth of the main solo melody, which reappears in the third section of the anthem, the piece will make a fine Mother's Day number. (Ditson 1925, 15c)

T. TERTIUS NOBLE: "O MASTER LET ME WALK WITH THEE," 5-pages for quartet or chorus unaccompanied, in the style of this Composer's other successes; for advanced choirs where pure church music is possible. Not difficult. (Schmidt 1925, 12c)

SUMNER SALTER: "THROUGH PEACE TO LIGHT," 6-page solo for high voice, a musicianly, churchly, forceful bit of music in which the composer thinks first of his message. Congregations will not call it tuneful, but it is melodic; its chief asset is its sterling musicianship and the opportunity it offers in the building of a strong message with a good climax, a message worthy of being used in the church today. It is recommended only to the better church repertoires where it can be appreciated. (Schirmer 1919, 60c net)

BRUCE STEANE: "BELOVED LET US LOVE ONE ANOTHER," 3-page unaccompanied anthem for chorus or quartet, simple, direct, whole-hearted, the kind of music that leaves a good impression; it needs to be artistically done or it will be trivial. Worth adding to the repertoire. (Ditson 1925, 10c)

R. M. STULTS: "SUPPLICATION," 3-page solo for high, medium and low voices, of the tuneful variety that meets the requirements of the average congregation. Rhythm and accompaniment are used to enhance the musical effect; it is melodious rather than musicianly, and its message will be understood and profited by. It is recommended to all average denominational churches where music must make an appeal to the heart. (Heidelberg 1924, 50c)

SYDNEY THOMSON: "SING TO THE LORD," 9-page anthem for chorus, brilliant, rhythmic, rather melodious, with a variety of materials, a strong unison passage, and everything within reach of average volunteer choirs; a vigorous anthem they will like to sing. (Ditson 1924, 15c)

"WOMEN'S NEW GOSPEL QUARTETS," a book of 120 selections arranged for chorus or quartet of women's voices, and all the selections apparently new and original for this book; Ashford's "My Task," a very beautiful solo, is included for women's choir, and makes a delightful number; there are Christmas numbers and Easter numbers; Barnby's "Now the Day is Over" is another beautiful arrangement, this time from the little-used hymn; there are arrangements of such familiar hymns as the "Abide with me"; but in the main, the selections are new. The title plainly tells that the collection is for gospel use, and for that purpose it is excellent; for after the sermon numbers it will be highly useful in most choirs. (Lorenz 1926, 75c)

Skinner Organs

No. MANUALS	No. STOPS	
3	27	Trinity Church, Durham, N. C.
3	51	R. K. Le Blond, Cincinnati, Ohio (Residence)
4	45	First Methodist Episcopal Church, So. Eldorado, Ark.
5	116	California Legion of Honor Palace, San Francisco, Calif.
4	37	First Methodist Episcopal Church, Pittsfield, Mass.
3	21	Brown Memorial Baptist Church, Winston-Salem, N. C.
2	22	Elisha H. Cooper, New Britain, Conn. (Residence)
3	33	Charleston Baptist Church, Charleston, W. Va.
4	48	Holy Trinity Episcopal Church, Miami, Fla.
4	50	First Methodist Episcopal Church, Long Beach, Calif.
		Leland Stanford Jr. University, Palo Alto, Calif. (Console)
4	82	Jefferson Avenue Presbyterian Church, Detroit, Mich.
3	34	Parkside Evangelical Lutheran Church, Buffalo, N. Y.
4	58	Trinity Episcopal Church, San Francisco, Calif.
		Trinity Church, Boston, Mass. (Console)
3	28	St. John's Evangelical Church, Wheeling, W. Va.
3	38	Hollywood High School, Hollywood, Calif.
4	50	Second Presbyterian Church, Amsterdam, N. Y.
4	49	First Presbyterian Church, Cedar Rapids, Iowa.
3	62	First Presbyterian Church, Cleveland, Ohio.
4	55	Grace Church, Utica, N. Y.
3	25	First Presbyterian Church, Selma, Ala.
3	20	Unity Church, St. Paul, Minn.
3	24	St. John's Church, Oneida, N. Y.
2	18	Herbert Lubin, Larchmont, N. Y. (Residence)
2	23	Walnut Hills Christian Church, Cincinnati, Ohio
2	11	Masonic Temple, Paterson, N. J.
2	26	Harry Eugene Shadle, Point Pleasant, W. Va. (Residence)
2	28	Jerome W. Benesch, Baltimore, Md. (Residence)



Skinner Organ

677 Fifth Avenue

New York City

Organ Architect
Churches-Auditoriums-Theatres

WORKS AT DORCHESTER, MASS.

Installed in 1925

No. MANUALS	No. STOPS	
4	76	University of Florida, Gainesville, Fla.
3	34	Choate School, Wallingford, Conn.
2	34	Church of the Resurrection, New York City, N. Y.
3	26	Chapel of the Cross, Chapel Hill, N. C.
4	46	St. Matthew's Church, Kenosha, Wis.
4	42	St. Matthew's Episcopal Church, Wheeling, W. Va.
3	28	High St. Methodist Episcopal Church, So. Petersburg, Va.
2	24	J. Edward Krause, Indianapolis, Ind. (Residence)
3	56	North Avenue Presbyterian Church, New Rochelle, N. Y.
2	11	St. Anthony's Church, Somerville, Mass.
3	34	First Baptist Church, Murfreesboro, Tenn.
3	30	Mt. Vernon Seminary, Washington, D. C.
2	21	Fifth Avenue Presbyterian Chapel, New York City, N. Y.
3	21	First Methodist Episcopal Church, Florence, Ala.
3	33	St. Luke's Church, Rochester, N. Y.
2	12	St. Paul's Lutheran Church, New York City, N. Y.
3	29	First Methodist Episcopal Church, So. Charlottesville, Va.
3	40	University of Illinois, Urbana, Ill.
2	11	St. Paul's Evangelical Lutheran Church, Huntington, W. Va.
4	74	Church of the Holy Trinity, Brooklyn, N. Y.
2	22	Collegiate Reformed Church, New York City, N. Y.
2	16	Evangelical Lutheran Church of St. Matthew, New York City, N. Y.
2	17	Central Christian Church, Glendale, Calif.
4	54	Oak Park Methodist Episcopal Church, Oak Park, Ill.
2	28	Ernest Hopkinson, New York City, N. Y. (Residence)
3	28	Library of Congress, Washington, D. C.
3	31	Hamline Methodist Episcopal Church, Washington, D. C.
4	64	Peabody Conservatory of Music, Baltimore, Md.
4	107	Metropolitan Theatre, Boston, Mass.
		First Church, Boston, Mass. (Unitarian) (Console)

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PORCHES AND WESTFIELD, MASS.



Lenten Anthems

JAMES ECKER: "THE CROSS", 9-page anthem for chorus or quartet, with bass solo. An excellent piece of music in every way, with real themes not at all empty of inspiration, nicely handled accompaniment, excellent voice parts, a good text, and everything to recommend it to musicians who want only the best, with equally strong recommendation to those who are on the right road but not quite ready for the top as yet. It has elements of tunefulness and is highly recommended to all sorts of choirs, professional and volunteer. Any organist who knows his business will be able to make his chorus sing it well. (Ditson 1924, 15c)

PHILO A. OTIS: "THIS IS THE DAY", 12-page anthem for chorus, with obligato violoncello; a tuneful work with good part-writing, easy to do, with a goodly degree of Easter jubilation. (Summy 1899, 15c)

HENRY PARKER: "JERUSALEM", 8-page old-timer that is still very much alive because it is so tuneful and worthy of long life. It is noted here by way of recommending it to all chorus or quartet choirs that may not already have it. No difficulties anywhere. Excellent Palm Sunday anthem. (Schirmer 1887, 12c)

PAUL RODNEY: "CALVARY", 10-page old-timer worth a place in every repertoire, easy to do, for chorus or quartet, and recommended to all choirs everywhere; tuneful, most appropriate for a service between Good Friday and Easter morning; otherwise for Palm Sunday evening. Very easy. (Schirmer 1888, 12c)

CHARLES H. MASKELL: Cantata, "THE LORD'S SUPPER AND PASSION", 58 pages, for chorus or quartet (with some minor changes), easy, quite tuneful in general mood, plenty of hymn-like choruses, other choruses not so hymn-like, melodious solos and expressive recitatives; the sort of a thing produced for the vast majority who cannot undertake complicated contrapuntal works. Get a copy for examination. (Lowden 1922, 60c)

ARTHUR SULLIVAN: "I HEAR THE SOFT NOTE OF MY SAVIOR'S VOICE", 5-page anthem for unaccompanied chorus in six-part singing; simple, severe, but easy enough to be effective for average choirs; worth using for its wholesome effect and well within reach of volunteer choirs with splittable parts. (Ditson 1925, 12c)

MARGUERITE LAWRENCE TEST: "WHILE BELLS OF MEMORY CHIME", 6-page anthem for chorus or trio of women's voices, smooth, fluent writing, simple and direct; worth using for its training value as well as its artistic worth. (Ditson 1923, 12c)

Easter Anthems

As a general rule the publishers produce their new Easter anthems several weeks after the average choirmaster who believes in preparedness has already made up his program; and this is several months after these columns have been closed for Easter reviews. Hence we have the happy circumstance of the survival of the fittest, for the works here mentioned have lived at least one year; normally, the longer an anthem lives, the better we can take it to be. Further Easter reviews will be presented in the March issue. We have always found Easter music the dullest and most machine-made stuff on a publisher's counter. This year the prize goes to Dr. George Henry Day for lifting the heart of a Reviewer with several surprisingly good numbers.

GEORGE HENRY DAY: "GOD HATH SENT HIS ANGELS", 13-page anthem for chorus genuinely melodious to the point of saturation, good part-writing, not difficult, men's voices used effectively at octaves, women's at thirds; plenty of interesting music for congregation and volunteer chorus. More inspirational than manufactured. (Lowden 1925, 20c)

GEORGE HENRY DAY: "JOY DAWNED AGAIN ON EASTER DAY", 10-pages for chorus, with a fine theme, excellent rhythm, packed with Easter jubilation, not very difficult, themes are tuneful to a good degree, thematic development or handling is fine, beautifully reposeful solo by way of middle contrast, unaccompanied chorus on this same melody, then a fugue threat, and later a fine Amen closes it. An anthem we recommend to all choirs able to do good work. (Lowden 1924, 15c)

GEORGE HENRY DAY: "SING WITH ALL THE SONS OF GLORY", 10-page anthem for chorus or perhaps quartet, opens with an enticing prelude followed by a good chorus theme asking for a top A from the sopranos—which is not good for mixed choirs even if it is for boychoirs, though the word is "all" which is easy to sing—then comes a middle section built on a stately contralto solo beneath a top-strings accompaniment, then an unaccompanied quartet, and a return of the original theme gives a brilliant close. This is easier than the "JOY DAWNED", but not technically so good. Choirmasters who are not familiar with this Composer's present publications are not up to date in any sense of the term, even if Mr. Day is only an American and a mighty good-natured and sensible one at that. (Lowden 1925, 15c)

JAMES RAYMOND DUANE: "HAIL THE MORN", 4-page carol-like anthem for chorus or quartet, with soprano solo; melodious and easy. (Lowden 1925, 12c)

C. HAROLD LOWDEN: "CHRIST THE LORD IS RISEN", 10-page anthem for chorus or quartet, with brilliant and easy chorus writing, and smooth contrasting solo for low voice. The sort of a thing most congregations can understand and enjoy, and easy for a volunteer chorus. (Lowden 1910, 12c) There is a second setting of the same text, with somewhat similar first theme, but different development and treatment throughout; this second is of better workmanship, and may appeal more strongly to most organists. It ends with the familiar hymn. (Lowden 1919, 12c)

JOHN PRINDLE SCOTT: "RIDE ON", 8-page anthem for Palm Sunday, by a Composer whom vocalists like very well; thematic structure is good, treatment more than worthy, part-writing not difficult for chorus or quartet, and altogether to be recommended to choirs desiring more and better music. (Flammer 1918, 18c)

FREDERICK N. SHACKLEY: "WELCOME HAPPY MORNING", 10-page anthem for chorus or quartet, with snappy rhythm, strong themes, simple harmonic changes to give spice to the general effect, a pretty melody for middle contrast; the kind of a thing volunteer choruses will work on for weeks (if necessary, though here it isn't). We recommend it to all average choruses (and the Reviewer will use it on his too). (Schmidt 12c)

ROY E. NOLTE: Cantata, "HOSANNA", 60 pages for chorus or quartet, and published in 1926 in time for Easter review! What a shock to a Reviewer. The part-writing is easy and good, there is ample melody and some good themes, though thematic writing is not suitable for the great body of choirs to whom this is dedicated; there is a melodious soprano solo, a very pretty trio for women's voices, a lovely contralto solo, etc. etc. It is recommended to volunteer choirs who want something not too difficult, but amply tuneful. (Lorenz 1926, 75c)

IRA B. WILSON: Cantata, "THE KING ETERNAL", gives us another shock by being published this year but in time for Easter review. We find 61 pages, for chorus (which can be abbreviated for quartets), an interesting bass solo to open, a stirring chorus to follow, good rhythmic interest and vitality, easy enough writing for the average volunteer chorus, some unaccompanied choruses, plenty of variety of mood and manner, some tuneful solos and duets, everything to make a musical and interesting setting of the Easter story. We urge choirmasters to get an examination copy. (Lorenz 1926, 75c)

difficulty, yet lacking undue floridity. 7 pp. Novello.

"AS NOW THE SUN'S DECLINING RAYS"—James. For evening. There is great beauty in the choral sections with good solos for soprano and bass. 5 pp. Gray.

MARCH 28TH

"RIDE ON! RIDE ON!"—John P. Scott. A Palm Sunday anthem with good melody and martial rhythm. Tenor and soprano solos. Not difficult. 8 pp. Flammer.

"O BLEST IS HE"—James. Reviewed last year. There is nothing better for a first-class choir. Festival anthem of high class. Gray.

"BY THY GLORIOUS DEATH"—Dvorak. Another "Stabat Mater" chorus of a flowing melodious character, rhythmically attractive and singable. 9 pp.

"BENEDICTUS"—Gounod. The old well-known and loved number from the St. Cecilia Mass. Soprano solo and chorus. 2 pp.

ORGAN NUMBERS

Franck—Grand Piece Symphonique

Reubke—Sonata 94th Psalm

Bossi—Hora Mystica

Guilmant—Elevation A-f

Wesley—Largo

Reger—Benedictus

Bonnet—Second Legend

Bach—St. Anne Fugue

Mendelssohn—Sixth Sonata

Kramer—Night Song

Matthews, H. A.—Cantilena D.

Carter—Chimes of Dunkirk

Benedictus Es Domine



WHEN the General Convention of the Episcopal Church settled upon this as a Cantic to be used in place of the Te Deum the problem of the long music number after the First Lesson appeared to be solved. Many of the clergy received the new alternative with open arms and instructed their organists to use it. On the other hand there has been some opposition to it. Without considering the various objections, they have been strong enough to lead to rumors of a reconsideration of the subject with the possible result in displacing the cantic.

There have been requests for a short review of the existing settings of the cantic. We are complying hereby with the preliminary paragraph noting the situation in the church in regard to it and the possible outcome.

Without attempting to mention all the music settings I will recommend several which have come to my notice. Perhaps the most popular is the one by Miles Martin. It is a fine vigorous piece of music with a certain directness that seems to be the best mode for service music. Almost equally a fav-



MR. FREDERICK W. GOODRICH

Who begins in this issue a series of reviews and comments on the music of the Catholic Church. Mr. Goodrich also represents the organists of his City in our news pages; he is organist of the Catholic Cathedral of the Immaculate Conception, Portland, Oregon.

orite is that of H. Alex. Matthews in A-flat. The newer setting by Noble has been used rather widely. Walter Henry Hall has given us a useful version. Less known are the following: Albert W. Snow (Schmidt) an unaccompanied setting of considerable interest; Philip James (Gray) a brilliant and difficult work of modern style and exceptional workmanship, probably the finest of all; Mrs. Beach (Ditson) features a baritone solo of great beauty, rather modern and excellent in every particular; F. M. Michell (Schmidt) contains sections of modal character alternated with others of harmonic style; R. W. Dunham (C. W. Homeyer, 458 Bolyston St., Boston) reviewed in the columns of T.A.O. some months back.

This sketchy account of the possible musical settings may be of some value to those organists who are using the cantic and wish to find a greater variety.

Catholic Music

By FREDERICK W. GOODRICH



RIGHT at the start let me say that this column has determined upon a definite and consistent policy for the discussion of music for the Catholic Church. The legislation of the Catholic authorities will be taken as the standard and only such music as conforms to the letter and spirit of such laws will be commended. If the music is good in itself due credit will be given for

its composition, but its fitness for the Catholic services may be a matter which will cause friendly and, it is hoped, constructive criticism. In the same manner, reports of Catholic services where endeavor has been made to conform to the laws of the Church on its music will be welcomed as worthy of commendation, but the mere fact of certain music being rendered in a Catholic Church will not entitle such program to favorable consideration if the program is not in accordance with the spirit of proper worship music. For the present issue I confine my Column to the foregoing remarks and to the reviews of music for the Catholic services, which will be found on the review pages so that interested choirmasters may make clippings of them for permanent card-filing.

(The Editor of our Catholic Column will welcome news of Catholic music events, Catholic programs, and all new publications for the Catholic services; Catholic Choirmasters are invited to use the Column as a clearing-house for ideas and ideals. Mr. Goodrich may be addressed at 662 East 24th Street, North, Portland, Oregon; his address will hereafter be found in our Directory.—THE EDITORS.)

Children's Choirs

By MISS VOSSELLER



GOOD tone in January and fine tone in February should be the result if the director has been keen and not lax for a single moment. Last month we advised very soft work for small children. The older children too should constantly practise softly; but their tone may be more open, as long as it does not become flat. (Flat here does not mean pitch, but quality.) Mr. Walter Henry Hall in his book "The Essentials of Boy Choir Training" gives splendid advice:

"When the tone shows signs of shrillness, correct it by exercises containing allopathic doses of 'oo'; when it is colorless, treat it with homoeopathic tincture of 'e'; if weak, build it up by a generous tonic in the shape of vocalizes on the broad 'ah'.... This ceaseless watching is a heavy price to pay, but the results amply justify it."

No matter how many services a choir can put over nor how elaborate the music may be, if the tone is not beautiful the appeal will not be there. Nothing is more lovely than a child's voice when it is pure, sweet, and true.

The older children with several years training should have a real idea of how to make a proper tone, and should be awake to a poor one. They do the heavy work of the choir. They

must be alert, serious, dependable. These qualities can be developed by good discipline, and much unaccompanied singing. Group singing sharpens the ears of the entire choir, for they hear each other, and are taught what to listen for, both good and bad.

A red and blue silk banner hangs from a rafter in our studio, for which the boys and girls of the soprano section contest vocally each month. If the red side is out, the boys are the winners, and if the girls should be the victors the blue side hangs to the front.

The music by February should be more elaborate. If the choir is singing only in unison, it will be possible to divide the sopranos to let them put on a few high tones as an obligato above the others; and if they are doing part-work there will be no trouble at all.

A SUGGESTED SERVICE

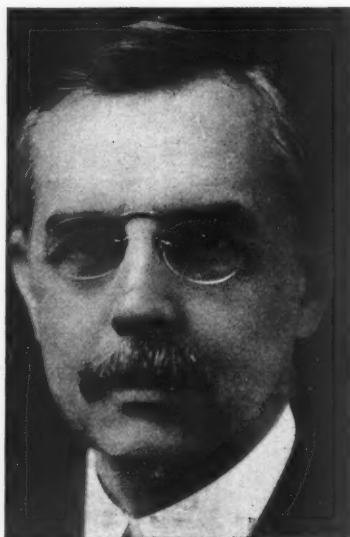
Processional: "Onward Christian Soldiers"—Fuller. Select a group of sopranos to sing the high part in the chorus after the choir has reached the stalls. This obligato is liable to get them into trouble rhythmically, coming through the aisles, so stick to the low parts until they are in their seats.

Hymns: "Angel Voices Ever Singing"—Sullivan. This is rhythmic and melodious. It makes a good first hymn in the service. "O Love That Wilt Not Let Me Go"—A. L. Peace.

Anthem: "Come Faithful Lord" (Handel's LARGO) arr. for mixed voices, published by Gray. Here is a recitative which may be done by a solo voice, or omitted entirely. The theme "Come Faithful Lord" may be done by a group of sopranos, or as a solo. If the choir sings only in unison, the chorus will be done by the entire choir, but if it is singing in parts, the chorus "Love that Enfoldeth Us" may be sung by the second-sopranos doing the alto part; the altos singing the tenor, and all the big boys doing the bass. The under parts lay high, and the young tenors cannot use their "man-voice" on so many consecutive high tones; while the timbre of the altos will be quite different from an adult tenor voice, if the parts are smooth and true the result will be very satisfactory. The children will love this anthem, and it will permit of distinctive phrasing, light and shade, and much that goes to make up musically singing.

If a phonograph is available, let the choir hear the LARGO played by some great artists. It will deepen their appreciation, and make their own singing more sympathetic.

By this time it should be possible to have at least a solo-hymn, done by one of the older boys or girls. Choose something that has a good melody, a personal quality (spirituality), and



MR. PAUL AMBROSE

One of the church organist's best friends, a Composer who has been peculiarly successful in the creation of church music of the type that reaches the greatest number and satisfies the requirements of the musician at the same time. Mr. Ambrose is organist of the First Presbyterian, Trenton, N. J.

it should be rather simple, unless the soloist is experienced.

Throughout every service strive for great dignity. There is no surer way to command the respect of the entire community and the devotion of the choristers.

Endurance Records

By GEORGE LEE HAMRICK



LENGTHY rehearsals sometimes bring complaints to the average choirmaster but down in Birmingham and all over Alabama they not only sing for the sheer love of it, but often sing all day! I am not sufficiently acquainted with conditions other than the south, to make comparison—but it is safe to say that nowhere can they be excelled. I refer to the Jefferson County Christian Harmony Musical Association. Their last meeting was at a little Primitive Baptist Church at Gum Springs, twelve miles north of Birmingham.

The church was filled to overflowing while scores either sang or listened from their automobiles under the pine trees, or lingered at the windows, looking in. Old and young—they sang. There was no such thing as growing tired. The crowd was easily four hundred.

"Many times I have seen the Harmony Singers start singing on a Friday morning and sing till Sunday night with hardly a let up, and when they quit they were just as enthusiastic as ever," said A. A. Vines, of Tarrant

City, president of the Association, who was the principal "Leader" of the day.

They largely use the "Christian Harmony" song book which was originally published in 1866 by Walter Walker of Spartanburg, S.C. Most of the singers also belong to another association which sings exclusively in the old "Sacred Harp", a hymnal using only "four shapes", as the singers refer to the notes. "Christian Harmony" employs a "shape" for each note.

Most of the singers know every song in the book, and even know their numbers. "Sing 345" someone will suggest—and before it can be looked up in the book, they will be singing it.

The president of the Association usually opens the meet by singing a song or a group of songs, then a committee announces a program for the day, which is a list of the leaders.

Every one is seated except the leader, and the singing is informal, but full of vigor. The president calls out the leaders for their turn—often using only the given name. There is no retiring modesty present—it is manifest that everybody has come for the one purpose—to sing! The leaders are not confined to the men—often a Mrs. and even a Miss appear with an enlivened response!

Some of the songs that seemed most popular are "The Lone Pilgrim," "Come Away," "Easter Anthem," and "Evening Bells." Practically every singer keeps time with a swinging motion of the hand, and being out of time or off pitch is never thought of.

The singers from the time when "singing the old way" was the vogue had about given up the cause when Mr. Vines in his natural way reorganized them eight years ago. Since then the movement has flourished until the Association now has over three hundred active members.

Scores of children were present, some in their mother's arms; many are so musical as to sit and listen for hours.

The Association holds a "singing" at some designated place in the County every Sunday, the women in each community being hostesses for the day. At the monthly meetings, usually at some church, a big basket dinner will be served in the open. At Gum Springs this was so. From 1 p.m. until 4 p.m. the singing was continuous.

"I don't sing and I don't belong to the church," said a bystander, "but I do come to whatever we have over at the meeting-house. I can tell you one thing about this little church: The men members and some women decided one Sunday to build a new church. They meet once a month, and the next meeting was in the new house. That was three years ago. Yes, they do things!"



Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively
the Problems of Photoplaying as a Profession

BROADWAY SUBMITS TO THE ORDEAL

Hopeless



BEING indifferent is inexcusable. No grouch will stand for it. A semi-professional critic is by necessity a grouch—you'd be too were you in his position. If any manager, or any organist,

really wants to know if his organist or his playing is the subject of the following analysis, let him write the Department and specify his own theater, and he will be informed. Index number is One.

Opening an old French scenic with rather beautiful screen materials the organist supplied an introductory passage in harmony on bright flutes which not only had a distinct color but also fitted the screen very well; it was immediately followed by a charming piece of music with flutes for the solo and flutes for the accompaniment, and again that was quite good. The whole could have been improved only by organistic emphasis. Meaning that we must forget we are accompanying a picture and remember only that we are playing some beautiful organ solos.

The idea is treasonable to the ancient theory that the theater organist must always be subservient to his screen. Never heard greater nonsense, unless it was when I first heard the preacher say that the sermon was the main thing.

Until a theater organist overcomes his timidity enough to sail into it and

slap-bang a little, with a personality that won't be a creeping apology, he'll be a fizzle. This organist's playing was that kind of a fizzle; fine material, but no personality. Just indifference.

The news showed the groundhog, and brought a light caprice played with utmost weariness of heart. The selection was good, certainly; but the playing was too indifferent to be worth hearing. First, brighten the registration and drive for emphatic tone colors; second, snap up the tempo and make people happy; third, clean up the left hand with the snappiest staccato. Ordinary staccato is only a snare and a delusion; whip it out and make the lefthand part clean, clean, clean. Should any organist today not know what staccato is, let him listen to a top-rank jazz band.

The registration for my three hours in the theater was changed not at all so far as I was aware. Every time I listened to analyze the registration, it was the same. Not once did I hear the strings together, not once did the brass dominate the organ, not once did Diapason tone alone prevail; nor was there one fortissimo. There were one or two pianissimos—perhaps the organist was changing pieces or gum or something.

Now this mono-mood registration, accompanied by mono-mood playing, continued through the whole show, in spite of the lovely romance, the ferocious fight on top of a moving train, the motorcycle race, the train crash.

If the organ is too small to support

a big crashing climax, then use pianissimo playing, with many examples of melody over soft strings, as the background, and come up to forte and fortissimo only rarely; scale your dynamics so that no matter how large or small, your organ still gives contrast

Warners



UNDER the new policies the Warner is making people wait their turn for seats. Syd Chaplin's very funny "Man on the Box" is enough to fill any house, but the Warner program added

some excellent entertainment under its new conductor, Mr. Herman Heller of the Pacific Coast, whose offering gave a history of Jazz that was not only well played and interesting, but also historically interesting. A Patch-Quilt of Dancing was another lengthy feature on the fine bill. The organ solo is dead and buried, apparently; too bad. The Marr & Colton sounded excellent in the Krazy Kat cartoon accompaniment, as solo in the feature relief.

The interlude was emphatically filled with brilliant fortissimo music, on something that sounded like good music—a semi-classic, they would say. And it wasn't played with an apology either. In the news reel where marching grown-ups were followed by marching children, I was sorry the same music was not continued and contrast obtained by a sudden jump from the usual forte march to a pianissimo; it would have been effective. I saw this same marching scene in another theater on the same day, and they missed the chance there too.

Lemare's ANDANTINO in D-flat was used as a vocal solo against a pretty dance—can you beat it? Pretty, too.

Strange. While one half of the profession is burying the *ANDANTINO* the other half is making money on it. We'll all learn some day.

The "Red Hot Tires" program, entertaining and fully up to the Warner Standard, was spoiled in a measure by an orchestral accompaniment which continued throughout the whole program in such vigorous fortissimos and explosives that it was rather inartistic; even the organ accompaniment evidenced the malady. It is to be hoped that it was an off-day and does not mean that the otherwise delightful Warner programs are to be ruined by the vulgarity of noise.

Tchaikowsky's *ANDANTE CANTABILE* from the Fifth Symphony was effectively used in part for a prolonged gloomy scene in a good drama, the organist doing a good job of it. Gounod's *FUNERAL MARCH OF A MARIONETTE* followed in the same picture. Both are examples of what a musician can do at the theater console if he is not too lazy. In this program the pedal and lefthand parts were so hooty and loud that something must have been radically wrong with the player, as we never heard this defect in this theater before. It is always safe to keep the pedal and lefthand parts very soft, perhaps pianissimo most of the time, reserving forte only for occasional uses.

Rialto and Rivoli

DRUMMING for a living has its compensations. Mr. Max H. Manne has often appeared on the program, the screen, and the stage of the Rivoli. Once during the past summer he had a whole section of the show to himself and won fresh laurels. For "The Iron Horse" prologue he invented various realistic effects for which his chief, Mr. Hugo Riesenfeld, gave him the spot-light and shared with him the applause. Mr. Manne remains Broadway's most outstanding figure in the realm of photo-play music effects, and is perhaps the only orchestra drummer to have had a motion picture made to his ideas and on his orders.

The Rialto has been offering Ben Bernie and his jazz band in a happy half-hour of entertainment, with Mr. Arthur Geis, Mr. Alex D. Richardson, Mr. Oliver Strunk, and Mr. C. Herbert MacAhan taking care of the Wurlitzer. Now how can a poor reviewer tell who is at the Wurlitzer? Somebody gave a new idea of contrast by using Beethoven's *MOONLIGHT* and other sonata movements for the feature, a fairly interesting, fairly ordinary feature, and then following for the next scenes with distinctive jazz; it was all well played and all good.



MRS. EVA LANGLEY

MRS. EVA LANGLEY, assistant organist at the new Metropolitan Theater, Boston, has been a theater organist for fifteen years. She began her career at the Clemmer Theater, Spokane, as assistant to Mr. Jesse Crawford, on the 4-m Kimball, which at that time was the largest in any theater.

In 1916 she moved to Boston and played four years at the Beacon Theater, leaving there to play a year at the Virginia Theater, Atlantic City. She returned to the Beacon and remained there until assuming her present position as assistant to Mr. Arthur J. Martel at the Metropolitan. During the summer of 1921 she played Dr. Hugo Riesenfeld's production at the Colonial Theater.

Mrs. Langley is a member of the executive board of the Woman Organ Player's Club, Boston.

A revival of Mozart and Haydn, accompanied by a screen story, started a program and was immediately followed by "The Charleston Everywhere"—music and dancing of the jazziest. Variety? Who is to say which is the better? Mozart is trivial today, and were any of us to try to write and publish similar tunes, we'd be laughed to scorn. Just as our grandchildren will laugh our Charleston music to scorn. I mention the two neighbors on this program just to enforce the same old lesson of the need of contrast and variety.

One of the Rialto's innumerable organists gave on the "Thank You" program a lesson in the simplicity of playing well to a good picture. He evidently followed the theory of using a few pieces of music—some of them very good music too—allowing the screen to open or closed doors without the usual sforzando assistance from the organ, cementing his joints with improvising on themes or moods of the pieces chosen, and depending upon a very occasional trick for his organ stunting. All of which was fine. Let us return to the simplicity of playing good music for fairly good pictures.

Riesenfeld Concerts



MUSIC for its own sake in the theater is the latest practice of Mr. Hugo Riesenfeld in his Sunday noon concerts in the Rivoli, with an orchestra of half a hundred players—9 violins, 6 seconds, 4 violas, 4 violoncellos, 3 basses, 2 clarinets, 2 flutes, 2 oboes, an English horn, bassoon, harp, organ, 4 horns, 2 trumpets, 3 trombones, etc. The program under observation was a model of good program-making:

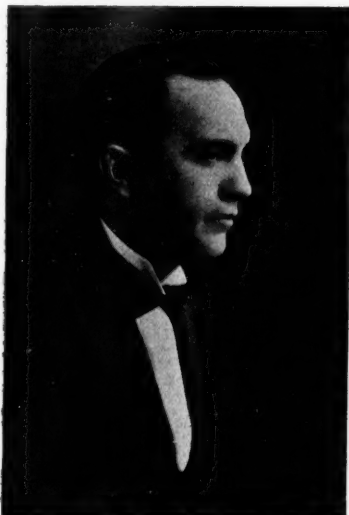
Goldmark—*Sakuntala Overture*
Handel—*Largo*
Debussy—*Minuet*
Diaz—"Benevenuto Cellini" aria
Lacome—*Los Toros*
Albeniz—*Noche de Medio Verano*
Lacome—*La Reja*
Strauss—*The Bat Overture*
Strauss—*Vienna Woods*
Strauss—*Persian March*

For contrast, sequence, variety, and every other commendable program idea, for public practise, this program can hardly be excelled. And Mr. Riesenfeld was obviously, in his conducting, bending all his efforts to the art of interpretation—he was in it heart and soul. I believe he ranks first among Broadway conductors in point of sincerity and the ability to accomplish the greatest original effects by his own personality and conducting, when the possibilities of success are limited, as they certainly are, by working conditions which do not give a conductor the time formerly considered essential in rehearsals. His baton is eloquent, and conservative in his hands because he gets the results—a beginner trying his methods and not getting the results would appear as silly as Mr. Riesenfeld is masterful. Music students are missing an opportunity if they let these Sunday noon Rivoli concerts pass.

Mr. Adams followed the orchestral concert by accompanying a beautiful mountain scenic, using three pieces of good music, among them Dethier's *THE BROOK*—another example of what a good musician can do in the theater, when he has the musicianship, the memory, the technic, and is not lazy. Following the scenic was a cartoon comedy. Mr. Adams' contrast was by a moment of silence as the screen change was made, and then emphatic jazz with all the snap that implies.

Loew Family

When the organ followed the noisy and boisterous vaudeville—and vaudeville ought always to be so exuberant that it becomes noisy and boisterous,



MR. R. WILSON ROSS

Organist of Maute's Theater, Irwin, Penna. Mr. Ross is an example of those pioneers in the new branch of the profession who are bringing the organ to the masses every day of the week, in an idiom they can understand and appreciate.

the t.b.m. needs the relief—its duty was to accompany fashion pictures showing interesting clothes for the ladies to wear the men to struggle for. It had a wonderful chance to sail into some happy, snappy, pianissimo scherzos, in wonderful contrast to the bigger-scaled vaudeville; but it disappointed with forte and fortissimo. It's a safe bet that had the player been thinking of the new Color Guide system of classifying and using picture music, devised by his own employer, he would not have made the poor choice.

Then when the feature film began, was the time for big fortissimos; the fortissimo can usually announce a feature safely, can almost always do it

with propriety. A little thunder while the titles run after each other in endless string, but then pianissimos when the real picture story begins with its first views.

There was a bank. Its old and honored owners were in great and prolonged difficulties. For apparently a half hour, perhaps a whole hour, Meighan was using his screen to depict trouble, with hardly a ray of sunshine visible anywhere to an audience. Yet an audience does not go to a theater to be bored with other people's troubles and it is the prime duty of the music to sparkle a bit, add the tinkle of happiness, flash on a touch of wit and humor. The organ was so faithfully depicting the screen moods that it forgot the audience and the little incidents of the screen that could have been turned into happiness for the audience, remained drab and colorless. For example, when the prisoners were working in the flower garden. Two interpretations: One, prisoners of the law, denied their freedom, forced to work in a garden; The other, human beings enjoying the beauties of flowers and nature and being out in the happiness of sunshine and fresh air. Why not choose the second, and accompany the idea with sparkling caprices?

There was a masterful stroke when the music died down through a pianissimo to silence when the news was read that the father had died. A moment of forceful, golden silence. Then when the wedding was shown, with the harpist and not the pianist playing a familiar selection that sounded like a wedding march or something and may have been written by Bach or Brahms or Palestrina or Wagner or somebody, the organ threw the pipes overboard and did some charming imitation on Xylophone or something that



MISS ESTHER STAYNER

Whose original "novelties" for the theater organist have won her recognition in this new field. Miss Stayner is a pupil of the late J. J. McClellan and of Mr. Clarence Eddy, and a graduate of Chicago Musical College; her mother, Frances Dubois, was an organist in Paris. After seven years theater experience she is now a theater organist in Tacoma, Wash.

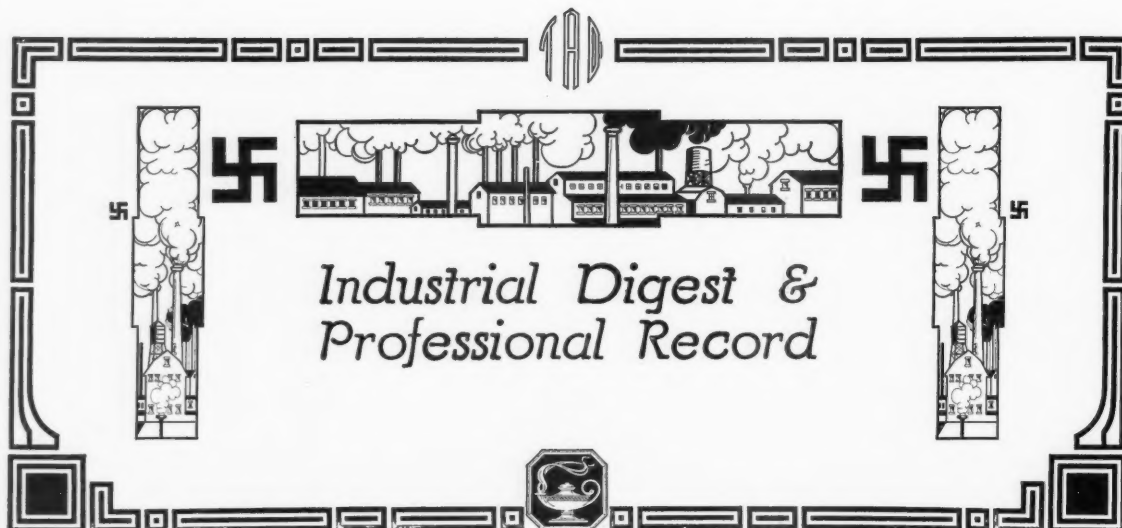
sounded as though the picture itself were supplying the music.

And in that Lohengrin Bridal March, with its pianissimo playing, we have the ideal proclaimed by these columns ever since photoplaying grew out of its teens, namely that there are millions of scenes where reality must not be striven for and where we must have only an echo as from a far-distant story. Let the music speak to the memory and not to the ear. Think that over seriously enough and you'll be an artist some day.

HERE's looking at you with both eyes open. It's not a funeral so we are at a loss to know why the flowers. It is Mr. Roy L. Medcalfe, who gained his first fame by driving a flock of bees across the Yosemite Valley without getting stung or losing a bee. Later he got married and organized the League of Limitations by which no theater organist on the Coast is allowed to play in more than three theaters at once, nor to play more than eight days a



week nor above twenty-three hours a day. Among his other activities, for which he deserves more or less credit, according to whether you're a Westerner or a New Yorker, is that of his indefatigable publicity service in behalf of the down-trodden over-worried Pacific Coast Theater Organist. The flowers were sent by his lady-friends from Salt Lake City. The organ was donated by the manager.



Industrial Digest & Professional Record

Organs Under the Microscope

An Application of Constructive Criticism in an Effort
to Encourage the Much that is Good And
Eliminate the Little that is Bad

NEW YORK, N. Y.

BLESSED SACRAMENT CHURCH
THE Estey Organ Co. in building its 4-107-5056 organ for the Metropolis is contributing a notable instrument of 81 ranks—something of unusual proportions. We regret that the specifications have not been supplied in the form required for these columns and hence cannot be given space here.

The Pedal has one 64', three 32', nine 16', six 8', one 4', II. and V. rank Mixtures, to which are added seven reeds from 32' to 4'. With the exception of about three ranks, all the pipework is used more than once. There are five foundation Pedal stops of string tone, giving fine precision to the massed Pedal Organ. Only the builder can say how many thousands of dollars saving this Pedal represents over the Straight method.

The Great gives a Diapason and Bourdon of 16', with three Diapasons, a Gamba, and the Grossflöte and Doppelflöte at 8'; to which are added seven ranks of Mixtures and a Twelfth. It makes a good solid church Great.

The Swell unifies the Dulciana from 16' to 1'; a Dolce Cornet adds the Twelfth, Fifteenth and Seventeenth in one tight register; and the 5 reeds, 7 flutes, and 4 strings add tonal colors to the supposedly but not actually colorless 8 Diapasons. There are three 16', fifteen 8', four 4', two 2', one 1', and the III. Mixture.

The Choir gives a Nazard, Tierce, and Septieme by which the player can color his eleven registers—turning

them into thirty-three shades for each of the three.

Among the flute colors in the manual organs are: Grossflöte, Doppelflöte, Hohlflöte, Chimney Flute, Quintadena, Flauto Traverso, Concert Flute, Flauto Dolce, Flute Celeste, Flauto d'Amore, Flute Ouverte. We take it that all the pipes are enclosed with the exception of the Great 16' Diapason and First 8', which is entirely legitimate in an organ of this size; these two expressionless registers will add a backbone of considerable effectiveness without damage in any other direction.

NEW YORK, N. Y.

HOLY TRINITY, BROOKLYN

THE 4-74 Skinner gives Brooklyn an important organ with a manual organ analysis:

	16'	8'	4'	2'	H.
Diapason	1	6	1	1	11
String	1	9	1	—	—
Flute	2	10	4	2	—
Reed	1	9	1	—	—

To which we must add an unclassified Silverette, something new under the Skinner sun. There are also Reversible Pedals to add the 4' Couplers, 16' Couplers, 16' stops, and the 32'. Two of the six Pedal 16's are string and two reed, leaving one Diapason and one Flute.

There are apparently no manual borrows; four of the sixteen Pedal stops are registers, apparently with 212 pipes utilized in seven extended stops; there are four derivations from the manual registers carried bodily in-

to the Pedal for the sake of smoothness and versatility, features any organist will appreciate.

WASHINGTON, D. C.

ST. PAUL'S METHODIST

THE 4-78-2813 Möller, located chiefly in the Gallery, blown by a 10 h.p. and 1 h.p. Kinetic furnishing 10" and 6" wind, includes 2 Pedal, 7 Great, and 8 Swell stops in the Chantry, this Chantry division being partly in the nature of an Echo Organ and partly for somewhat genuine antiphonal effects. There is a 32' Resultant, with 16' Diapason and Bourdon registers and the other 12 Pedal stops borrowed; perhaps the lack of string-tone in the Pedal will be the only point of disagreement with the organist who selected the equipment, for Pedal string-tone is of such superior value as to be worthy of insistence. The Tuba is unified with virtually no loss whatever.

The Great has 2 Diapasons, a Grossflöte and Doppelflöte, Gemshorn, Principal and Trumpet; the 16' is borrowed from the second Diapason. We may hope that the two big flutes are sufficiently subdued to avoid the muddiness that results when organists turn to flutes and neglect strings and the modern versions of Diapason relatives. The Twelfth is derived from the Principal; were it my organ it would have been taken from a softened Doppelflöte. Terrible but true. We need coloring, not lack of coloring; Diapasons and Principals mostly represent lack of coloring.

The Great Chantry gives Diapason, Melodia, and Cornopean, supplemented by two string borrows, a 4' flute, and Oboe Horn. Highly effective little organ.

The Swell gives four strings from ppp to Viole d'Orchestre, a Lieblich-gedeckt at 8', 4', 2½', 2', and 1½', a



BEFORE AND AFTER

Before the purchaser gets his organ the Builder's Erecting Room gets it for a thorough try-out after all the parts have been manufactured, assembled, and fitted. This first erecting of the completed organ follows the exact plan required by the ultimate auditorium, however inconvenient or cramped that may be. The illustration shows an organ in the Hall Organ Company's erecting room in West Haven, Conn.

III. Mixture on borrowed Voix Celeste and Liebenlichgedeckt—a fine idea—and Cornopean, French Horn, Oboe and Vox Humana. Altogether a fine organ built in the right way. Fortunately the builder allows the player to color his own tones—with the two off-unison Gedeckts, and the Mixture. The Chantry adds a Salicional, Voix Celeste, and Gedeckt, with 5 borrows and an Oboe Horn; another fine little organ.

We quote the Choir and Solo Organs, to show how good they are, and partly to show how much better they might be were funds available to add—well, still more organ.

CHOIR: V7. R7. S11. B3. P523.

- 58. 8' DIAPASON-m-73
- 59. .. DULCIANA-m-85
- 60. .. Gemshorn No. 19-G
- 61. .. GEMSHORN CELESTE-m-61 (t.c)
- 62. .. VIOLA DA GAMBA-m-73
- 63. .. CONCERT FLUTE-w-73
- 64. 4' Dulciana No. 59.
- 65. .. FLAUTO D'AMORE-w-85
- 66. 2' Flauto d'Amore No. 65.
- 67. 8' CLARINET-r-73
- B. CONCERT HARP-mb-49

Tremulant

SOLO: V6. R6. S9. B3. P450.

- 68. 8' STENTORPHONE-m-73
- 69. .. GROSS GAMBA-m-73
- 70. .. GROSS GAMBA CELESTE-m-61 (t.c)
- 71. .. PHILOMELA-w-73
- 72. 4' Philomela No. 71.
- 73. 16' Tuba Mirabilis No. 74.
- 74. 8' TUBA MIRABILIS-r-97
- 75. .. ORCHESTRAL OBOE-r-73
- 76. 4' Tuba Mirabilis No. 74.

Tremulant

Apparently the Great is enclosed with the Choir we hope it is enclosed somewhere. A voice in the organ without expressive powers in 1925 is no more defensible than a similarly limited voice in the orchestra; ever hear of Mr. Van Hoogstraten tolerating anything from drum to fiddle that couldn't crescendo? Does a crescendo chamber change the tone? I certainly hope so; would any man be so foolhardy as to say the piano sounds the same loud and soft, or his pet soprano, or piccolo, or tin dishpan? What a lot of nonsense we organists still dote on solemnly.

Recital Programs

ALBERT RIEMENSCHNEIDER

Yon—Christo Trionfante
Guilmant—Noel Ecossais. Puer Nobis Nascitur.
Yon—Gesu Bambino
Lux—O Sanctissima
Yon—Humoreske. Echo.
Yon—Christmas in Sicily. Toccata.
Dupre—Magnificat Final
Dickinson—Reverie
Stoughton—Legend
Reger—Benedictus
Russell—Bells of Ste. Anne
Fry—Siciliano
Rogers—Scherzo. Intermezzo.
Rogers—Reverie. Toccata.
Kinder—Toccata

CHARLES A. SHELDON

Cole—Rhapsody
Lemare—Chant de Bonheur
Arkhangelsky—Day of Judgment
Gretchaninoff—Cherubim Song
Dethier—Scherzo

MILTON SLOSSER*

Handel—Largo
Mendelssohn—Priest's March

Nevin—Rosary
Yon—Hymn of Glory
HENRY F. SMITH
Kinder—Convert Overture G
Hoeck—From Chapel Walls
Brewer—Autumn Sketch
Hailing—Chanson de Joie
Watling—Marche Heroique
Yon—L'Organo Primitivo
Piano and Organ:
Rubinstein—Kamenoistrow
Kroeger—Nocturne

*WALTER PECK STANLEY
Saint-Saens—Fantasie E-f
Noble—Elizabethan Idyl
Guilmant—Scherzo (Son. 5)
Delamarter—Carillon
Tombelle—Toccata (Son. E-m)

ADOLPH STEUTERMAN
Moussorgsky—March of Victory
Couperin—Soeur Monique
Kinder—In Springtime
Yon—Rapsodia Italiana
Nevin—Rural Sketches
Maitland—Canzonetta
Federlein—Valerie
Macfarlane—Spring Song
Ravenello—Christus Resurrexit
Lemare—Cuckoo
Hoeck—From Chapel Walls
Yon—Hymn of Glory
Kinder—Jour de Printemps
Boellman—Menuet Gothique
Lemare—The Bee
Schminke—Marche Russe

HUMPHREY J. STEWART
Fletcher—Fountain Reverie
Bach—Short Fugue A-m
Stoughton—Ancient Phoenician Procession
Stewart—Bells of Aberdovey
Stewart—Chambered Nautilus
Albinez—Cadiz
Stewart—Fantasia on Hawaiian Melodies
Saint-Saens—Rhapsodie No. 2
Federlein—Valerie
Stoughton—Egyptian Suite
Stewart—Festival March
Torjussen—Isle of Dreams
Guilmant—Marche aux Flambeaux
Guilmant—Sonata 1 Dm
Luigini—Voice of Chimes
Stoughton—Phoenician Procession

FIRMIN SWINNEN
ON TOUR
Stebbins—Swan
Franck—Piece Heroique
Liadow—Music Box
Deboek—Tarantella
Bruch—Kol Nidrei
d'Aquin—Le Coucou
Tchaikowsky—Capriccio Italiane
Tosselli—Serenata
Stoughton—The Nile
Elgar—Pomp and Circumstance
Grieg—Norwegian Danse
Callaerts—Marche de Fete G
Nardini—Andante Cantabile
Swinnen—Chinoiserie
Stebbins—Swan

HARRY A. SYKES
Sykes—Romanza. Novelette.
Kinder—Caprice

Stoughton—March of Gnomes
Yon—First Concert Study
Dickinson—Reverie
Bird—Oriental Sketch
Kinder—Jour de Printemps
Batiste—Offertoire Dm
Yon—L'Organo Primitivo
Johnston—Evensong
Kinder—Meditation
Dickinson—Intermezzo (Storm King)
Maitland—Friendship's Garden
Ravenello—Christus Resurrexit
Kinder—In Springtime
Schminke—Marche Russe
Tchaikowsky—Dance of Flutes

MISS GRACE CHALMERS
THOMSON

ALL SAINTS—ATLANTA, GA.
Noble—Solemn Prelude
Saint-Saens—Prelude Du Deluge
Saint-Saens—Nightingale and Rose
Andrews—Con Grazia
Faulkes—Intermezzo

WILLIAM T. TIMMINGS
Guilmant—Prayer and Cradle Song
Rachmaninoff—Serenade
Sykes—Romanza
Timmings—Badimage. Toccata.

ADOLF TOROVSKY
Borowski—Sonata Am
Bird—Oriental Sketch
Lemaigre—Capriccio
ABRAM RAY TYLER
Bubeck—Meditation Op. 14
Borowski—Sonata 3
MacDowell—Wild Rose. Water Lily.
Coerne—Consolation
Reiff—Toccata
Stoughton—Idyl
Dunham—Sonata 2Fm
Buck—Triumphal March
Dawes—Melody
Taylor—Poem Op. 5 No. 2.
Valdez—Meditation
de Guridi—Improvisacion
Beobide—Final
Handel—Concerto No. 2 B-f
†*HOMER WHITFORD
Bonnet—Variations de Concert
Debussy—En Bateau
Gounod—Marionette Funeral March
Widor—Toccata (Son. 5)
Massenet—Meditation (Thais)
Bizet—Minuetto
Saint-Saens—Swan
Vierne—Finale (Son. 1)

Points and View Points

In Which the Other Side of the Question is Given
Further Consideration by Interested Readers

PIANO PEDAL-CLAVIER

By PERCY CHASE MILLER

IN one of your issues I find a pathetic paragraph about pedal claviers "for the organist to attach to his piano." Having myself gone through the painful experience of connecting up one of these devices, which had of course been unhitched for transportation to the remote region where I am now dwelling, I would like to suggest to all parties interested that they allow the maker to do the attaching whenever practicable.

Any organ-builder who has not forgotten the principles of the tracker-action, can build one of these devices onto an upright piano with ease, simplicity and dispatch; the problem would seem to be to discover a builder who isn't too busy with other work to undertake it. My own device of this sort was made for me by C. E. Haskell of Philadelphia, who has since, I believe, gone out of business. It consists of an up-to-date radiating concave pedal-board (out of stock) connected with a roller-board inside the piano case, and to the rollers are connected "stickers" which come up under the key-levers of the piano at the inner end. Except when atmospheric conditions affect the leather buttons on the trackers and cause them to slip, the whole thing works perfectly; and when a button shows symptoms of letting go it is a small matter to replace it with a fresh one. I have

no reason whatever to think that Haskell's withdrawal from business was in any way due to his having made this apparatus for me.

Some years since I saw an experimental device for connecting a pedal-board to a grand piano pneumatically, but I do not believe the thing was ever a howling success, although, if practicable, such a device would not seem to be such a bad idea. Maybe you would like to perfect the thing yourself? I don't think you would be infringing on anybody's patents.

Perhaps your inquiry, and that of your correspondent to whose plaintive appeal for information you refer, is concerned with a desire to buy such a device ready-made, carry it home, and stick it into the piano as you would drop a penny in the slot, and have the thing all done—just like that! I have seen an English device advertised that is supposed to be adaptable to any upright piano, but I know no more about it than any one could learn from the pretty picture accompanying the advertisement.

As an artistic instrument the pedal-piano can be over-rated—as when Schumann composed that set of pieces, including the B minor CANON, for it—but as an admirable, if not indispensable, device for practise, its praises cannot be sung enough. Just as Schumann (if you will allow me to refer to him twice in one paragraph) recommends pianists who find their



WHAT'S YOUR GUESS?

If you really know anything about organ building you will know what this is; if you don't, then in the name of the art of organ building we hope you will not presume to dictate very much to an organ builder. It is the process of manufacturing the main cables for a modern organ, as photographed in the Marr & Colton factory, Warsaw, N. Y.

touch becoming sloppy to resort to occasional practise on the organ, so a pedal-piano technic is a valuable qualification for the organist. If you can play pedal-passages decently on a pedal-piano you can pat yourself on the back and take them to the organ with confidence.

The expense of such a device is not very great, and it is worth all it costs. My own was made some years ago, and I forget just what I paid for it, but whatever the price it was well spent, and I only regret I had not had something of the sort when I began organ study, 'way back in the Dark Ages.

HERE'S ONE

By G. M. SKEER

SEVERAL years ago we made a piano with the pedals attached for practise purposes. This piano was built with a full scale 32-note radiating pedal board. The pedal extension is connected directly to the piano action and if the pedal is struck the piano key is depressed as the hammer strikes the string.

We have one of these instruments on our floor in Cincinnati, but it would have to be sold complete. The attachment could hardly be put on another piano as this piano stands a trifle higher for the pedal mechanism to go underneath. It is not new, but it has not been used very much and we would be very glad to dispose of it, guaranteeing the same to be in the very best of condition.

We did not find sale enough for these instruments or use enough for them to justify the continuing of their manufacture. But this one is here and it might be that your correspondent would be interested in it, and in such

case, if you will put him in touch with the writer he will be glad to describe it to him in detail.

(Readers can address Mr. Skeer c/o the Wurlitzer Co., Cincinnati, Ohio.)

ATTA BOY!

To the
Poor Subscriptin Clerk
of
The American Organist.
You Poor Thing:

I am an Organist, I guess Heaven help me! I pour myself over the keys at the Wintergarden Theater. Heaven help the Theater! the Organ! the Audience! Heaven help the Box Office, our Source of Life, our Salvation! And bless the Little Red Tickets! I love them. May they ever Flourish and Multiply!

I am distraught. For Twelve months have I enjoyed most happy and honorable relations with The American Organist. This would be impossible with some Organists I have known. But The American Organist is different. It has risen up thru its pages and called me Brother. It has lead me thru cool green pastures beside still waters. It has bade me go and Sin no More. And with the force of its Inspiration have I hurled myself upon the Manuals in Joyful Ferocity. And I have beaten them into Submission. They know and fear my Touch. The Organ needs no Tremu-

lant. It Quavers with my Power, but it is not mine but only the power of The American Organist within me.

But I am distraught. Our relationship has ceased. It is dead. It died because I had not two round silver Clinkers to sustain it. Even now it could be revived had I these two round Pieces. But I have them not. And long have I labored for them. But in vain. For their many and hundred parts are Restive and do Fly away e'er I can Assemble them Together.

And my Situation is desparate. My name is listed on the Tax Rolls. The Burden of State is upon me. I support one of the best Wives money can Buy. The Wolf is on the Front Porch. I can hear his G. It is an Ominous G, more like an F-sharp or both. His fore-hoof is in the door. My Wife urges me not to let him in. Can I keep the Wolf Out and my Wife In and The American Organist Coming? I know not. Heaven help me!

I have gone out and with my Bare Hands have I wrested with some of my Fellows who answer to the charge, "Organist." And I have Collected Money from them that they may also know the Power and the Purpose of The American Organist. And Chief among them is Oliver Wallace, whose name is Thunder on the Payroll and who does make the Pipes in the Organ Loft to Sing sweetly. And I enclose this Money together with a List showing the names of those who by the Tickle of their Digits do persuade the Bashful Organ to give up its Secrets.

There are six of them, but Note. I just heard of an organist in Sandusky who might be persuaded to subscribe, so I took an airplane and went back to see him. I enclose his money. In all, Seven Subscriptions for which find enclosed Fourteen Dollars. This is a lot of money. I have assured my friends that you are financially responsible and can manage to keep the magazine coming for at least a year. If you have any doubts I will take my Commission in Cash instead of subscription credit. For all this business I should get a free Trip to Europe and a scholarship at the Paris Conservatory.

Just now methinks mine ear catches the Sound of Two Dollars going by. I must hasten! Alas, 'tis but the Clatter of my Wife in her Daily Barter with her Milkman.

Bear with me and Prolong my relationship as long as possible. And Heaven bless The American Organist!

Heaven bless the Editor!
Heaven bless the Poor Subscription Clerk!

I pray for you all, and
Heaven help Us, All of us.

A M E N.

HARRY J. COLWELL.

The
AMERICAN
ORGANIST

CHARLES M. WIDOR
BACH'S MEMENTO
Program Notes by Albert
Riemenschneider

PASTORALE
MISERERE MEI DOMINE
ARIA
MARCHE DU VEILLEUR DE NUIT
SICILIENNE
MATTHEUS—FINAL

WHEN Chas. M. Widor, the great French organist and composer, received notice last season of the several presentations of his complete "symphonies" at The Cleveland Museum of Art and the Baldwin-Wallace Conservatory, he wrote in essence that he felt himself compelled to write some new compositions for organ because of this. The result of his inspiration has taken form in a series of six selections based upon works of J. S. Bach, orchestrated and arranged in the idiom of the organ. The six numbers cover a great variety of styles from piano compositions to the great choral works as follows:

PASTORALE is the third movement of the well known PASTORALE for organ; the upper voice only is retained, the pedal and left hand parts being newly added in a most interesting manner.

MISERERE MEI DOMINE presents the most radical change. The original is the D minor PRELUDE, number six, of part one of the Well Tempered Clavichord. It has been transposed to F-sharp minor in order to accommodate the adaptation of the main motive to the pedal. M. Widor writes concerning this number that he has long had the desire to invert this PRELUDE, giving the main motive to the pedals, thus insuring a more intensive presentation of the dramatic content of the "continuo." In a letter to Mr. Riemenschneider he says: "I am glad you liked the MISERERE, for all my life the clavecin prelude has haunted me with its depth, a depth which the original instrument cannot portray and for which the organ seems made to give it its proper realization."

ARIA is a simple presentation in organ idiom of the E minor PRELUDE of the first part of the Well Tempered Clavichord.

NIGHT WATCHMAN'S MARCH is an arrangement of the same section of Bach's cantata "SLEEPERS, AWAKE," which Bach himself used for his arrangement of the Choral Prelude by that name. It introduces the well known choral and is a splendid march full of color and exhilaration.

SICILIENNE is a selection of great beauty and simplicity based upon a theme taken from one of the six SONATAS for flute.

FINAL is an arrangement of the last chorus from the "PASSION ACCORDING TO ST. MATTHEW", and presents this famous old chorus in a new light.

It seems particularly fitting, since the composition of these works was, according to the Master's own letter, the result of the several series mentioned above, that the first American presentation of them should be given in these places, viz, The Cleveland Museum of Art and the Baldwin-Wallace College.

Philadelphia Fraternity of Theater Organists

THE New Year started off with a bang for the P.F.O.T.O. The monthly meeting was held at the beautiful club-rooms of the Musicians' Protective Association, Local 77 A. F. of M., at midnight on January 9th. Although there was not a large attendance, which was to be deplored, action was taken on several important matters, chief of which was the admission of lady organists to membership in the Fraternity.

The president for the last two years, Mr. Rollo Maitland, was re-nominated, but declined on account of the growing demand for his time as teacher and concert organist. The election of officers resulted as follows:

President, Kenneth A. Hallett, premier organist, Fox Theater
Vice-president, Otto C. Schmidt, organist, Nixon's Grand Opera House
Secretary-Treasurer, Louis Jacobson, associate organist and librarian, Fox Theater
Employment Secretary, Wm. E. B. Murphy, organist, Belmont Theater
Sergeant-at-Arms, Leonard MacClain, organist, Leader Theater
Publicity Editor, Rollo F. Maitland, concert organist, formerly organist, Stanley Theater

The present arrangement regarding the admission of ladies is that they shall form an organization known as the Women's Auxiliary of the P.F.O.T.O., holding their own meetings once a month, and meeting jointly with the P.F.O.T.O. once every three months. These joint meetings are to be in the nature of social events, to which the wives and husbands of members are to be invited. Details of business arrangements between the two branches of the organization will be worked out in the progress of time.

It was moved and passed that the "Official Critic" be given charge of the matter of writing up the various members at work in their theaters for THE AMERICAN ORGANIST; either to do this himself or appoint some one to do it.

Another important item was the decision to form the six officers, with the addition of another member, into a

Board of Directors, which shall meet monthly and transact the business of the Fraternity. Mr. Charles Paxton was chosen as the additional member. The regular monthly meetings will be continued, but will be purely social, with discussion of timely questions pertaining to the photoplayer's art, and lectures by authorities on the subject, also meetings with the managers. In this way much real work can be done, and the P.F.O.T.O. will be of vastly more benefit to its members.

—ROLLO F. MAITLAND, Publicity Editor

MR. BIGGS' NEW YORK RECITAL ANOTHER PROGRAM IN A DE LUXE SETTING BY AN AMERICAN PLAYER

MR. BIGGS' recitals of the current season include Town Hall, New York, and Kimball Hall, Chicago, with about twenty-five recitals in the two special tours of December and January, going as far west as Wyoming and as far south as Texas, with three reengagements in the South within less than six weeks after his initial appearance there this season. During the week of his Chicago recital he played also in Cheyenne, Kansas City, Dubuque, and Springfield. His program for Town Hall, New York, Feb. 27th is:

Yon—Italian Rhapsody
Yon—Minuetto Antico
Liszt—Bach Prelude and Fugue
Boex—Marche Champetre
Pierne—Guardian Angel
Steele—Moonlight
Franck—Piece Heroique
Bach—Preludes in Am, G, and G
Sullivan—Fantasia
Four French Carols
Gigout—Scherzo
Wagner—Liebestod

Mr. Biggs' recital playing is well worthy of the closest study by all organists; he has achieved an art manner that is individualistic. A recital by one of our foremost recitalists is infinitely more instructive and enjoyable than an hour lesson would be, and it costs about a fifth as much. The profession is gradually learning the value of these de luxe recitals, such as the Kimball Hall and Town Hall exemplify. Such events prophesy a new era for the organ.

MR. HENRY F. SEIBERT'S SEASON

MANY ENGAGEMENTS AND RE-ENGAGEMENTS GIVEN IN RECOGNITION OF HIS SUCCESS AS A CONCERT ARTIST
THE season's engagements thus far include, two in Washington, Baltimore, New York, Macon, three in Buffalo, inaugurating a 4m Estey with two recitals before an audience of 5000, inaugurating a 4m Möller in two recitals before 7500 people, Reading, Grand Rapids, Ridgway, Williamsport, dedicatory in Jersey Shore, Lock Haven, Greenville, Miami, Fort Lau-

derdale dedicatory, Sanford, two in Lake Worth, two in New York City, and two Florida engagements postponed because of the freight embargo which greatly delayed the shipment of the instruments to that wild State. Mr. Seibert has equipped his new studio with a two-manual and pedal harmonium where much of the drudgery of an organist's routine work can be eliminated. Mr. Seibert's type of program aims to give genuine pleasure to a mixed audience, when he has been engaged expressly for that purpose—which is the case save in rare instances of conservatory or organization programs.

Catholic Music

By FREDERICK W. GOODRICH

VITO CARNEVALI: "MISSA ROSA VITICA". This beautifully written Mass for three equal voices (t.t.b. or s.s.a.) can be very highly commended from every viewpoint. It is short and very melodious and contains many passages of real beauty; suitable for small choirs who desire music that is not too difficult. (Fischer)

FRANK G. DOSSERT: "MESSE SOLENNELLE IN B MINOR". From the purely musical viewpoint this is a finely written composition, but there is too much repetition to make it fully acceptable for such choirs as pride

themselves on observance of liturgical laws. The Composer in certain places has obviously drawn his inspiration from Gounod's well known "Mass of the Sacred Heart of Jesus". The fugal work is overdone. Three and one-half pages of fugue at the end of the Gloria and a similar amount at the end of the Sanctus is too much for an ordinary Mass and would bring condemnation upon the head of the director who attempted its performance. If some of this unnecessary repetition could be eliminated the Mass could be of great use to capable choirs. (Fischer)

MARTIN G. DUMLER: "MISSA LATREUTICA" (MASS OF ADORATION). A simple well written Mass, with many passages of richness and dignity. Any ordinary well trained choir will find this work well worthy of its attention. The Mass contains a setting of the "Asperges Me". (Fischer)

BRUNO OSCAR KLEIN: "SIX MOTETS FOR MEN'S VOICES". These six motets of the late Bruno Oscar Klein, edited by his widow, are a welcome addition to the literature for the lesser parts of the Catholic services. Five of them are new to the world, but the sixth has long been familiar. Of the collection here before us, the best numbers are the beautiful "Adoro Te", the charming "O Sanctissima"

and the "Salve Regina", all of which are well worthy of attention. (Fischer)

NICOLA A. MONTANI: "MISSA FESTIVA", Opus 24. Mr. Montani has given us in the past some splendid Masses, notably the "Missa Solemnis Te Deum Laudamus" and the little Unison "Orbis Factor" Mass, but this latest work "Missa Festiva" described as a Liturgical Mass for Chorus of Mixed Voices, with accompaniment for Organ or Orchestra, excels all previous endeavors. The composer has taken all his principal themes either from Gregorian melodies or imitated their melodic outline. (Fischer)

There is some magnificent and modern writing in the Gloria and Credo, and some charming passages in the Sanctus and Benedictus. The work conforms strictly to the requirements of the Motu Proprio of Pius X, and is worthy of consideration of all Catholic choirs looking for a first class festival Mass. For its adequate rendition there must be a good choir and a capable organist.

PIETRO A. YON: "AVE MARIA". A charming number for A Capella chorus of mixed or male voices in the well known melodious and pastoral style of this Composer. Suitable for an Offertory or for use at Benediction of the Blessed Sacrament. (Fischer)

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ATLANTA

By JAMES EMORY SCHEIRER

SINCE I presented my views last in T.A.O., I have taken on a new line of endeavor—that of hunter and trapper; hunting for the organ buyer and trapping him into buying the organ.

While on the way to the factory for a few days, I had the opportunity of hearing some of New York's leading theater organists. We might mention Mr. Hammond on the Marr & Colton at the Piccadilly with his thoroughly delightful organ solos (the only one I know that was getting away with it) and his American playing to American audiences, Mr. Adams on the Wurlitzer in the Rialto with his entrancing and kaleidoscopic colors constantly shifting and ever alive, and Dr. Mauro-Cottone on the Estey at the Capitol with his unlimited ability at beautiful improvisation. One might wish however that he would bone up a little on jazz.

In the South, we have Mr. Geo. Grant (I hold a grudge against him—he played my wedding ceremony) at Roanoke doing excellent work, Mr. Williamson at Greensboro who did some clever thematic improvisation when I heard him, Mr. Hamrick in Birmingham with his suave and flowing picture accompaniment, Mr. Kennedy in Jacksonville with live and attention getting way, and Isla Liles in Tampa who could make a Methodist minister tap his feet.

I almost forgot to mention Mr. Klaiss at Philadelphia on the Kimball who also pleased me mightily.

I ran into a prominent middle aged organist the other day whose ideas on organ recitals and the strict adherence to so called organ compositions ran something like this:

Here lies the body of William Jay, Who died maintaining his right-of-way. He was right, dead right, as he sped along, But he's just as dead as if he'd been wrong.

My own ideas concerning organ recitals are known by this time and I will play anything that people like whether written for the ocarina, musical saw, kettle-drum, or jew's harp. As to the length of a recital, it is very aptly expressed by the following:

"The Modern Flapper's clothes remind me a great deal of the Liberty Loan Speeches."

"How so?"

"Just long enough to cover the subject and short enough to be interesting."

I have played some strictly commercial recitals since last communicating with you. Commercial in the sense that they were played on organs sold by me and for the express purpose of stimulating further sales by demonstrating what a beautiful instrument I sell. Otherwise they were just as wonderful and thrilling recitals ever played—if any.

DETROIT

by
ABRAM
RAY
TYLER
Official
Representative



NEW ORGANS, and then some. The opportunities for judging the progress in organ building is being taken advantage of by the Michigan Chapter of the A.G.O. and its friends. In November, St. Marks M.E. Church opened its doors to give the Guild a chance to hear and inspect the very interesting new Kimball; Mr. Allen W. Bogen of Chicago, who came for the opening Sunday, remained to play for the Guild. An ample technic, a fine color sense (but a somewhat over facile Bach) gave him opportunity to demonstrate the 3-37 unified scheme. The finish of the pipe-work, and the flexibility of control, as well as the characteristic tone qualities, make the instrument a real addition to the resources of the city. The Kimballs were represented by two or three members of their executive and sales staff. Mr. Milton P. Givens has been brought from Denver to preside at this organ and proves a very charming addition to the rank of Detroit's organ exponents.

On the 1st of December the Guild, after an enjoyable luncheon-get-acquainted meeting at the Dean's (Charles Frederic Morse) church, the First Congregational, at which Dr. Gaius Glenn Atkins the Pastor of the church was introduced as the new Chaplain

(the former Chaplain the Rev. Warren Rogers, then Dean of St. Paul's Cathedral, having been called to the Co-adjutor Bishopric of Ohio) and those present having to account for their qualifications, and introduce themselves, the Chapter adjourned to the new Trinity M.E., a most churchly building, with the cathedral lines modified most cleverly to the more modern sect, where Miss Elizabeth Rohms (whom I have had the privilege of mentioning before in these columns as one of the cleverest women in the profession) presides, and played the Guilman First SONATA, and some smaller works, demonstrating the really amazing capacity of the 3-23 Moller.

So, the younger generation (former Dean Mackay brought in seven new members from among his class, most of whom are already located in positions and doing him credit) is being given an opportunity to get an idea of the claims and abilities of the various organ builders who are cooperating most cordially, and also obtaining a perspective that can but be an inspiration to them. Three more meetings this year are to be devoted to three other makes of organs, so their education will be quite complete.

The new "hurdygurdies" in two theaters here are giving their incumbents much satisfaction, but I have been very much pleased to have a large number of laymen criticize them most severely. If the theater management think they are catering to what their clientele want in this direction they are due for a rude awakening one of these days, if I read the signs aright. I was interested to note that the "specialty number", an illustrated song put on at one of the recent performances, drew a very half-hearted applause, while an extremely clever and musically piano number with orchestral accompaniment was loudly and unquestionably recognized. With the fine orchestras these theaters have, and the delightful programs they provide, to think the audience wants banalities from the organ is surely a pathetic misunderstanding of the musical atmosphere of this City to-day. With the organ coming into its very own in even the small churches, with a truly great organ as one of the assets of our Symphony, and with a series of Pop Concerts by the Orchestra, with really symphonic programs which the audience is truly "getting", this is a veritable land of (musical) promise, which is a very great comfort to your interested Representative, A. R. T.

Oh this passion for the "biggest and finest" (in the sense of most costly)! Your correspondent is black in the face and blue in the mind from reading the literature of organ builders, who admit that their product is the best in the world and that all the other builders are liars and thieves.

Think of prescribing a four-manual, 60-stop, including two-manual Echo Organ, for a church to seat about 700 people. All have Trombones and Tubas, and some very properly for such a scheme have a 32 Pedal. And they are all friends of one and expect one to endorse anything, because forsooth money is no object to the buyer.

But new and, thanks be, good ones are coming into Detroit like flies to a summer pond, and are welcome at that.

The outstanding event of the month was the first hearing of the completed Orchestra Hall Organ. A Solo Organ of 13 stops and a Tuba Pedal Organ of five, with Chimes and Celesta make the instrument a real rival to the orchestra. Thirty inch pressure has been used and the cumulative effect of the Crescendo from piano to FFFF is stunning, veritably stunning. That Master of the Instrument, Charles Courboin, gave one of the most satisfactory performances I remember to have heard. He played with the Orchestra the Handel D minor (No. 4 Opus 7—where did they get THAT) Concerto as filled out, and changed, so old papa Handel would never know it, by Guilman, Wallace Goodrich and Heaven only knows who else, with a Pedal Cadenza that led me to expect the indignant Author to appear and bring Jove's vengeance with him—also, playing the Organ part in John Alden Carpenter's really epic "Pilgrim's vision". And for a solo to end the program with (why will Mr. Gabrilowitch surrender his prerogatives to any one, and turn a Symphony Concert into a hero-worshipping occasion) an inconceivably perfect performance of the Bach Passacaglia and Fugue in C minor.

I regret that I could not hear the Messiah. They tell me Charles Frederic Morse's Organ part made that occasion also memorable. Such a mass of tone has never been vouchsafed Detroit before.

Christmas music galore, and the Hanukkah season was made memorable at Temple Beth El by the visit of Josef Schwartz to act as

Cantor at the 75th Anniversary services.

Yes it has been a great month, and memorable, but, like the Christmas dinner, left us with a pity for our poor capacity to assimilate ALL the good things available.



LOS ANGELES

by
ROY L.
MEDCALFE
Official
Representative

THE outstanding event of the southwestern organ world for this season was the Farnam recital on the First M.E. 4-50 Skinner at Pasadena. Every available inch of sitting and standing space in the big auditorium was occupied long before the program was scheduled to begin, your Correspondent being among those standing.

Other interesting recitals sponsored by the Guild were given by Sibley G. Pease, Otto T. Hirschler, A.A.G.O., George Mortimer, Julia G. Howell, Wesley Kuhnle, Ernest Douglas, F.A.G.O., Dr. Roland Diggle, and Clarence V. Mader, A.A.G.O.

Another splendid recital at which your Correspondent was the entire congregation was given by Arnold Dann at Pasadena. This little program was to give me a peep at some of the numbers Mr. Dann is preparing for his winter recital season and it was refreshing to the ears of an over-worked theater organist to hear Bach's JIG FUOTE and IN THREE IS JOY, Vienne's CARILLON and BEROUSE, etc. Mr. Dann plays with all the dignity and precision of the English school and our informal discussion of the organ and the various program numbers made the morning a memorable one.

Several local radio fans tried to tune in on the Edith Lang recital from WBZ without success. A later announcement changing the hour was not received in time for us to connect.

As a provision in the annexation proceedings of Santa Monica that beach city requests that Los Angeles shall install a creditable organ in the municipal auditorium. While the City officials of L.A. seem to think this "highly discriminatory to all previous annexations" the spirit of the request is highly commendable.

The following definitions of musical terms are carefully selected from a modern dictionary: Legato—means of travel after your ford stops work; Pomposo—majestically, as a boot-legger delivering a large order; Molto (also spelled monto)—gracefully as the dropping of a feather; Expressivo—musical transportation; Andante—Inferno's better half; Canto—too difficult to play; Ritardo—a composer of slow music.

Henry F. Charles, for ten years has represented various organ companies in Los Angeles, has been appointed Moller representative for the twelve western States with offices at Ninth and Olive Streets. Orders have been unusually brisk since Mr. Charles assumed his duties and he is especially proud of securing the contract to build the 4-68 for the Shrine Temple now nearing completion.

The new home of the L.A. Musician's Union will be completed in February. A souvenir edition of their local journal dedicating their new home was issued December 1st. Suitable quarters for the Theater Organists Club have been provided. The Club subscribed three full pages of informative advertising space to this special edition of the Overture. The new Club officers for 1926 are Arch B. Fritz, pres.; Katherine H. Flynn, vice-pres.; Maude Fauver, secretary; J. D. Jensen, treas.; Henry E. Pyle, bus. rep.; James Means, sergt. at arms; and Helen DuFresne and John Hill, members of board of directors. The November social meeting was held at Marchetti's in Hollywood where the organists enjoyed a banquet and dancing.

Ernest Douglas says that false teeth enable a singer to sing falsetto.

Katherine Flynn says "Harry Thorn is at the Metropolitan after an absence of six months from Broadway. From appearances he has been well fed during his absence. Leonard Clark crept into the Criterion when no one was looking. I liked the way he played 'Lightnin', especially the scene concerning tue-

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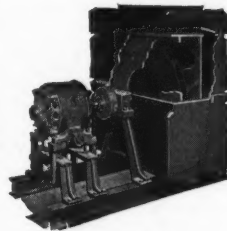
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whereabouts of the canine. Miss Jeanne Dempster, formerly associated with John Hammond in New York, played a show for me while I went out to get some Pasadena air, then came back to listen. She played a nice show and I went down and stopped her before I went on the bread line. Ted Scholl, after a physical and financial reducing vacation, is at the Forum Kimball and his name in flashing lights over the theater entrance. He follows Chauncey Haines Jr. who is wintering where winter is winter in Chicago, reported at the Ambassador. Medcalfe at the Pasadena Raymond is featuring solos that make the rest of us green with envy. I believe he could play Annie Laurie and make them like it. How he ever finds time to teach all the aspiring perspiring organists that clamor for lessons, and write all the music papers in the country, is a constant mystery to me.

Wette-Mignon, Sibley G. Peace local manager, announces the installation of three organs in the new Barker Bros. building to open early in the year. A three-manual concert instrument will be installed in the spacious lobby where daily concerts will be given, a smaller divided instrument in the small auditorium on the eleventh floor, and a reproducing residence organ in the decorative studio. They are also planning a booking and information bureau to aid in bringing organists together with theater managers and church committees. Wette contracts have recently been signed for installations at the Sawtelle Baptist, Fourth Scientist of L.A., First Scientist of Ontario, Commercial Club, Casa Del Mar Club, First Baptist of Fresno, the Mathews Theater of Downey, and several residences in Los Angeles.



PORTLAND
by
FREDERICK W.
GOODRICH
Official
Representative

A NEW ORGAN by Gunther of this City was dedicated in the First German Reformed Church, with special program.

The Sunday afternoon Municipal Concerts are now in full swing. A very large attendance was present at the opening concert when Mr. William R. Boone played. Mr. Boone gave Edward German's CORONATION MARCH from the Henry VIIIth music as one of his numbers. Your Representative was the organist at the second concert and gave the MARCH HEROIQUE DE JEANNE D'ARC of Dubois as one of his numbers. This gained an encore and Brahms' WALTZ in A was given in response. There are some interesting concerts promised for the season. The band of the Seventh Infantry played Dec. 27th and the Reed College Chorus gave a beautiful Christmas concert on the Sunday before Christmas. These concerts will continue until Easter Sunday inclusive.

There has been a change in the organists at the Liberty Theater. Mr. Ernest Russell has been replaced by Mrs. Edith Nordstrom Hobbs. Mrs. Hobbs is a most capable picture organist and well deserves her promotion to this important position.

The second Symphony Concert under the direction of Mr. Willem von Hoogstraten was given at the Municipal Auditorium Nov. 23rd. Hundreds were turned away. The whole concert was a wonderful success. Your Representative played the extraordinary organ part in Ernest Schilling's "A VICTORY BALL. Beethoven's "Fifth" was the Symphony of the evening.

The installation of the 3-39 Kimball in the splendid Catholic Cathedral of the Immaculate Conception is now complete. The organ has magnificent volume and tone and will rank high among the large instruments of the City. It is very probable that Mr. Courboin may give the dedication recital when he comes to Portland on his tour.

The Jensen and Von Herberg picture interests have commenced the erection of a large new playhouse on the Sandy Boulevard. The plans include a large Wurlitzer.

The local Chapter of the Guild is holding regular meetings under the Dean, Mr. Carl Denton. Mr. Ray Osborne, of the Wood

Organ Co., a local concern, was the speaker at a recent meeting.

NEW YORK CITY

MR. JOSEPH LITTAU is back on Broadway with a baton that rules the revised Rivoli orchestra.

Loews Inc. is said to have shown a gross income of fifty-six millions and a net profit of four millions plus.

A church organist gets some publicity because some of his choir resigned when the new minister wanted a boychoir to replace the mixed chorus; five of the men left with Mr. Charles W. Pickells, of St. George's, Flushing.

Rutgers Presbyterian is in its new building; the auditorium seats only 500. The church has made an arrangement with a bank for the use of its site and gets a goodly income in this new and approved way which is becoming increasingly popular among New York churches.

Mr. Louis Robert, formerly of Belgium, had a festive opening for the new Peabody organ in Holy Trinity, Brooklyn.

Town Hall and Aeolian Hall are having an organ awakening, with several new-comers in the field of the paid public organ recital. Miss Ruth Barrett, Miss Anna Carbone, Miss Katharine Fowler, and Miss Ellen M. Fulton uphold the feminine half of the profession—and all virtually within one month.

Local 802 put through another pay raise; \$83. a week is top price for the big Broadway houses and \$63. for vaudeville.

Mr. Clarence Smith, for fifteen years manager of Carnegie Hall, has resigned.

The Metropolitan Opera House heads the list with an assessment of \$4,350,000. Who's next? Couldn't guess? Well, it is \$4,275,000.—and Loew's State Theater.

The Philharmonic has given its 2,000th concert.

Steinway Hall has won the prize for the best new building of the year on Fifth Avenue.

Ben Bernie and his jazz band terminated its Rialto-Rivoli season with 1925 and Eddie Elkins and his crew began theirs in the Rivoli. Both are popular radio entertainers. There is money in the jazz band business for those who want it.

Temple Emanuel-El on Fifth Avenue has sold its site and bought the Astor 65th Street residence. The deal represents ten million valuation and destroys two ancient and honorable landmarks.

The Hymn Society gave a luncheon in honor of Dr. Alfred Hollins Dec. 23d; Dr. Clarence Dickinson was one of the speakers.

Padewski's Carnegie Hall Chopin recital gave the American Legion Endowment Fund \$9,500. Three more concerts for the same worthy purpose are to follow.

The Oratorio Society under Mr. Albert Stoessel was one of the ten thousand or more organizations to give "The Messiah" during the holiday season.



WASHINGTON
by
THOMAS
MOSS
Official
Representative

MR. HENRY SEIBERT came to the Auditorium and gave two of his delightful recitals. The program was largely made up of popular compositions by well known composers, most of whom were not writers for the organ, however. His performance of Yon's CONCERT STUDY for the pedals was stunning. Other numbers included Heinrich's arrangement of Lindow's MUSIC BOX, Old Folks at Home, CARRY ME BACK TO OLD VIRGINY, DIXIE, Wagnerian selections, and Handel's LARGO.

THE
AMERICAN
ORGANIST

Miss Katherine Fowler and Mr. Percy Cox contributed a half hour of organ music at the Church of the Epiphany after the business meeting of the local Chapter A.G.O. Their playing was of a high order. Miss Fowler played Franck's CHORALE AM, Delamater's CARILLON, and the Bach TOCCATA AND FUGUE GM. Mr. Cox played the Dupre TOCCATA ON THE GLORIA, Bennett's PAYSAGE, and Franck's FINALE.

And thus we have examples of the two kinds of programs, Mr. Seibert's where the public must be pleased, and the other an easier one where only the profession need be considered.

MR. OTTO F. BECK

We expect good music at the magnificent Crandall's Tivoli. Mr. Otto Beck, chief organist at the unusually good 3-m Wurlitzer, answers the expectations satisfyingly. He is a born theater organist and has never had any church connections. His musical sense of beauty is perhaps the outstanding impression one gets from his artistic color combinations. With attention to story telling in music colors, he plays chiefly from memorized pieces, supplemented with improvisations, and whenever a score-maker has a real setting for a certain mood, he uses that setting. Mr. Beck plays jazz excellently. To this mixture add a pleasant personality, and we have an all-weather organist, except for too much tremulant. He broadcasts regularly over WRC three times a week.—T.M.



THE Society's activities for the season thus far have been mostly social—and that means something unusual, for the Society has the advantage of the commodious ball room of Loew's New York Theater, with its central location, easily accessible to every New Yorker.

One of the early winter events was the Nov. 5th reunion, when business was mixed with pleasure—the business was new members, examinations, increased vitality throughout the organization; the pleasure was supper, music, dancing, sociability.

The next event was the dance of Dec. 10th, in the New York Theater Ballroom as usual, with a small jazz band furnishing the incentive to dancing (plus the incentive furnished by the ladies fair) and a good chef who knew how to mix up sandwiches.

The first examinations were planned for early in the new year, with special effort all around to recruit a large class of applicants for academic membership.

Woman Organ Players Club Boston

THE Club held its first meeting of the season at Dr. Hale's Church on Exeter Street Oct. 20th. A delightful luncheon was served under the direction of Miss Marion Kennedy, who acted as hostess.

Miss Myrtle Richardson invited members to her recital Saturday, Dec. 5. As her ability as a player is widely known, her recitals are always well attended.

The November meeting, the second of the current season, was held in Dr. Hale's Church. At this time, the resignations of Miss Edith Lang, president and founder of the organization and a worker of great ability, and of Mrs. Myra Pond Hemenway, vice-president, were read and accepted. Mrs. Natalie Weidner was elected president while Mrs. Mina G. del Castello is the new vice-president.

Miss Edith Lang's resignation was received with regret. Her interest, conscientious work, and ability were appreciated by all. Mrs. Hemenway's charming personality and spirit of friendliness has been a source of great pleasure to all who know her.

A new placement bureau for church organists which was created by the Club is under the direction of Miss Alice Shepherd, 228 Townsend Street, Boston. Persons desiring such work or knowing of any positions should communicate with.—MARIE A. MOWAT

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For American Church Organists

British Items of Interest

By W. JOSEPH MURCH

All my American readers will, I think, be interested in studying the type of service voluntaries (as distinct from recital programs) played by our leading church organists. For this purpose, I have chosen those of my friend Dr. Ernest Bullock, F.R.C.O., the brilliant organist of Exeter Cathedral, as representing the best type. Dr. Bullock was a pupil of Dr. Edward C. Bairstow (whose name and compositions will surely be familiar to all American friends) and graduated in Music at Durham University. Dr. Bullock held appointments at Manchester Cathedral, and at St. Michael's, Tenby, before succeeding that grand old man, the late Dr. D. J. Wood, at Exeter Cathedral.

The following list of voluntaries, played between 30th May and 28th June, 1925, do not adequately represent Dr. Bullock's extensive repertoire, and I therefore propose giving a selection each month. It must be remembered, however, that these lists do not comprise the whole month's voluntaries, as all preludes and many postludes are extemporised, and a short "organ recital" is also given before 2nd Evensong on Sunday evenings. My lists merely deal with the "set" pieces, and do not include those played by the assistant organist of the Cathedral.

Saturday, May 30th: Evensong, Prelude and Fugue in D, Glazounov. Sunday: 1st. Evensong, Postlude in D, Stanford. 2nd. Evensong, Choral Song and Fugue, Wesley. Tuesday: Evensong, Toccata-Prelude on "Pange Lingua," Bairstow. Thursday: Evensong, Fantasia & Fugue in F sharp minor, Burbeck. Friday: Evensong, Prelude & Fugue in C major, Bach.

Saturday, June 6th: Evensong, Paean, Basil C. Harwood. Sunday: 1st. Evensong, Sonata No. 4, Mendelssohn. 2nd. Evensong, 1st. Movement from 3rd "Symphony," Widor. Tuesday: Evensong, 1st. Psalm Tune Prelude, Howells. Thursday: Evensong, Chorale-Prelude on "Martyrs," Grace. Friday: Evensong, Fantasia & Fugue in F minor, Mozart.

Saturday, 13th: Evensong, Overture to "Orlando," Handel. Sunday: 1st. Evensong, Prelude & Fugue in G, Bach. 2nd. Evensong, Fantasia in C, Franck. Tuesday: Evensong, Fugue in A flat minor, Brahms. Thursday: Evensong, Fantasy on "Babylon's Streams," Harriss. Friday: Evensong, Concerto in B flat, Handel.

Saturday, 20th: Evensong, Chant Heroique, Franck. Sunday: 1st Evensong, Fantasia & Fugue in D minor, C. V. Stanford. 2nd. Evensong, Fantasia & Fugue in G major, C. H. H.

Parry. Tuesday: Evensong, Fantasy (after Rheinberger), Harvey Grace. Wednesday: Evensong, Prelude in D minor, Mendelssohn. Thursday: Evensong, 2nd Movement from Sonata in A minor, Karg-Elert. Friday: Evensong, Introduction & Passacaglia, Reger.

Saturday, 27th: Evensong, Larghetto in F sharp minor, S. S. Wesley. Sunday: 1st Evensong, Prelude & Fugue in E, Buxtehude. 2nd Evensong, Prelude & Fugue in G minor, J. S. Bach.

RECITAL PROGRAMS

Dr. Harold E. Darke, at Lincoln Cathedral. Mozart's Fantasia Fm, Parry's Elegy, Franck's Choral Am, Bach's 1st. Mvt. (Son. G), Jongen's Priere, Widor's Scherzo (4th "Sym.") and Widor's Prelude and Fugue C.

W. Greenhouse Allt, at St. Giles's Cathedral, Edinburgh, Mendelssohn's Son. 1, and Prelude and Fugue Dm, Wolstenholme's Scherzo B-f, Grace's Rhapsody and Ostinato, Saint-Saens' Marche Heroique, Karg-Elert's Pastorale, Recitative et Corale, Walton's Rhapsodic Variations.

H. Goss-Custard, at Christ Church, Bootle, Mendelssohn's Sonata 5, Humperdinck's Angel Scene (Hansel &

Gretel), Wagner's Parsifal Prelude, Rootham's Epinikion, Vienne's Berceuse et Carillon, and Widor's Allegro cantabile et Toccata.

Edgar T. Cook, Mus. Bac. of Southwark Cathedral, for the Royal College of Organists, London. Bach's Aria F, Franck's Prelude, Fugue and Variation, Parry's Elegy A-f, Guilmant's Meditation Fs-m, and Stanford's Prelude Gm. American readers will be interested to know that the first two and the last three are respectively set for the F.R.C.O. and the A.R.C.O. examinations to be held in January 1926.

BIOGRAPHICALLY

Samuel Sebastian Wesley, son of the famous Samuel Wesley, was born August 14th, 1810. At the age of fourteen, he became a chorister at the Chapel Royal. Wesley graduated at Oxford University as Master of Arts, and Doctor of Music; and held several appointments in London churches. Subsequently, he was appointed organist of Hereford Cathedral in 1832, Exeter Cathedral in 1833, Leeds Parish Church in 1842, Winchester Cathedral in 1849, and Gloucester Cathedral in 1865, where he remained until his death in 1876. The late Dr. James H. Lewis said, "As an organist Wesley was unrivalled; in fact, some writers have gone so far as to say that he was the best English organist who has ever lived; and as a composer for the Anglican Church he is entitled to rank with the highest." Spohr said on Wesley's music: "It is distinguished by a noble style and by rich chosen harmonies, as well as by surprisingly beautiful modulations." It is interesting to note that Wesley was an adherent of the old system of unequal temperament in tuning; however, this would surely have rendered some of his otherwise "beautiful modulations" quite harsh in effect. His compositions were, of course, written for a G organ, but they have been rearranged to suit modern instruments. Among Wesley's works are five Services (one in E, one in G, and three in E) over thirty anthems ("Blessed be the God and Father," "Ascribe unto the Lord," "Wash me thoroughly," "The Wilderness," "Cast me not away," "Man that is born of a Woman," "Thou art a Priest for ever"—all these are really great compositions) two cantatas, and many hymn-tunes, chants, songs, pianoforte pieces, etc. Among the composer's organ works, the Choral Song and Fugue is probably the best of his pieces, and I can unhesitatingly recommend it to all organists for use upon every occasion. The Larghetto in F sharp minor, and the famous Air on the tune of Holsworthy Church Bells, are much easier to play, but they are still worth while. Wesley deserves to be studied more than some of us realise, the benefits are incalculable.

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